INDIAN SCULPTURE

from the Collection of Mr. and Mrs. Earl Morse

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The illustration on the cover is of
a Male Torso from Central India or
Rājasthān, 11th century A.D., No. 23
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FOREWORD

THE support of artists and the collecting of works of art is one of the most erratic and dramatic phases of the intellectual history of this country. Men of culture themselves, the founding fathers hoped that our federal and state governments would be enlightened patrons. Andrew Jackson ended that dream. From his day to our own the arts in America have had to depend almost entirely on the initiative of private individuals. A concern with the art of the past, or with masterpieces from cultures other than our own, was for a long time considered especially frivolous. Only the determination of a series of distinguished eccentrics brought such works to America. Yet the example of dedicated men like Jarves, Fenollosa, Freer, the Walters, Quinn and Barnes has served the United States well. No other country has ever acquired such a wide range of outstanding works of art in so short a time.

Recently owning works of art has become fashionable. But the price of respectability is conventionality. As the number of purchasers has increased, so the range of their collective interest has narrowed. Every year since the last war more and more Americans have bought great works of art, but they have bought in fewer and fewer fields.

To assemble an important group of Indian sculptures under these circumstances is a remarkable and welcome achievement. These objects are not easy to find. First, under British rule, and even more since independence, India has strictly limited the export of works of art. As a result there are not many examples of Indian sculpture in the United States, and little new material can be imported legitimately. It required great persistence and exceptional initiative to bring together a collection which is not only historically and geographically representative but which contains many fine pieces.

The Fogg Museum is indeed grateful to Mr. and Mrs. Earl Morse who made this collection and who are allowing us to present it to the public for the first time. We also wish to thank Dr. Pramod Chandra, Curator, Art Section, Prince of Wales Museum of Western India, who prepared a definitive catalogue and Mr. Usher Coolidge who organized the exhibition.

JOHN COOLIDGE
Director

INTRODUCTION

IN the first centuries of the Christian era all the territories comprised in the Punjab, northwestern Pakistan, Afghanistan, and the lands beyond the Oxus were ruled by the Kushāṇa dynasty, a race of Indo-Scythian origin, that lent its patronage to one of the great periods of Indian art. In the northern domains of the Kushāṇa empire was the ancient province of Gandhāra that has given its name to a school of art, partly Indian, partly classical in style. Although some believe that the western elements in this style are to be explained as a prolongation of a school of Hellenistic art in ancient Bactria, it is more likely that these aspects of Gandhāra art are to be explained by Kushāṇa contacts with the Roman West and the possible participation of craftsmen from the eastern centers of the Roman empire. The art which flourished during these same centuries at the southern Kushāṇa capital at Mathurā was a development out of the earlier Indian styles of the Śuṅga and Early Āndhra periods.

Though the Western aspects of the Gandhāra style have been extensively analysed, its relationship with the Kushāṇa style of Mathurā has not been sufficiently emphasized. Actually the evolution of the Mathurā school, with its numerous dated examples and large corpus of material may throw light on the development of Gandhāra art in a hitherto unsuspected manner.

The exhibition displays five examples of the Gandhāra school (Nos. 1–5) and one example of the Kushāṇa school of Mathurā (No. 6), all of them datable to roughly the 2nd and 3rd centuries after Christ.

The majority of sculptures in this exhibition (Nos. 7–35) belong to the various schools of medieval India, both of the North and the South, and range in date from about the 9th to the 17th century A.D.

The Pāla Period of Indian art, which is so magnificently represented, derives its name from a line of rulers who were the successors of the Gupta Emperors in Bihar and Bengal. The style of the black stone sculptures from such sites as Bodh Gayā and Nālandā in what had been the heart of both the Maurya and Gupta empires is, not surprisingly, a prolongation of the art of the Gupta Period. In general even the best of Pāla statuary is no more than a rather dry, mechanical repetition of the Gupta formula in which the detailed virtuosity of carved detail often disguises the lack of real plastic vitality in the form. The Pāla Period witnessed the rise of Vajrayāna Buddhism, a doctrine with many borrowings from Hinduism in ritual, iconography, and resort to magical practices. It is not at all surprising that in such a cult, a vast pantheon of esoteric divinities, many of them of Brahmanical origin, began to replace the relatively simple iconography of Gupta times.

This Gupta style of Eastern India, if we may so call it, is related to the Sārnāth idiom but possesses from the outset an earthy heaviness that distinguishes it immediately, for example, from the more subtle and luminous forms of neighboring Sārnāth. This quality can be seen in the reliefs on the pillars from Chandimau[1] depicting the penance of Arjuna, and also in the great copper Buddha image from Sultāngañj.[2] In the latter sculpture the indebtedness to Sārnāth is obvious but the face and the body nevertheless possess a weightiness not to be seen in the refined workmanship of Sārnāth and definitely indicate the development of an individual idiom. Some stone sculptures, also from Sultāngañj, and now in the Victoria and Albert Museum in London,[3] also emphasize this heaviness of form that characterises the Gupta style in Eastern India. Actual exports of products of the Sārnāth workshop to Bengal appear to have been made in this period and are confirmed by the late 5th century Buddha image carved in Chūnar sandstone and of obvious Sārnāth workmanship discovered at Biharail in the Rajshahi district of North

[1] See *Annual Report, Archaeological Survey of India,* 1911–1912, pp. 162–166, pls. 73–75.

[2] Leigh Ashton (editor), *Art of India and Pakistan,* London, 1950, pl. 33, no. 199.

[3] John Irwin, "Some Unknown Gupta Sculptures from Sultāngañj," *Artibus Asiae,* 17, 1954, pp. 34–38.

Bengal in East Pakistan.[4] In this matter Sārnāth follows an earlier trend for we also know of Kushāṇa imports from Mathurā in Bihar and Bengal. Of these the earliest example yet discovered is a Buddha torso carved in the spotted red sandstone of Sikri from Chandraketugarh belonging to the early Kushāṇa period though more important for a study of the Gupta style in Eastern India is the magnificent image of the seated Buddha datable to the Early Gupta Period (c. 383 A.D.) and discovered at the sacred site of Bodh Gayā in modern Bihar.[5] If we add to the presence of actual objects of Gupta workmanship in Bihar and Bengal the intimate relationship existing between the various parts of the Gangetic valley at this time and the highly artistic sensibilities of these cultured provinces of Eastern India, it is but natural to expect the growth of a local Gupta idiom and this is what precisely happened.

From the Chandimau and Sultāngañj sculptures to the style revealed by several sculptures recovered from Aphsad[6] and datable in the reign of Ādityasena (c. 650–675), a king of the restored Later Gupta Dynasty which ruled in Bihar, is an easy step. The transformation hence to the early Pāla examples dating from the reigns of Dharmapāla (c. 783–818 A.D.) and Devapāla (c. 818–858 A.D.) is equally natural, linking thus the Pāla school proper with its ultimate Gupta sources, a connection that is more strikingly evident in the history of this school than the other schools of medieval sculpture.

By far the greatest number of early Pāla sculptures come from sites in Bihar or ancient Magadha while Bengal becomes the greater centre of artistic activity only in the later period. Some slight differences are to be observed in the style of the two regions, but these are not sufficiently marked to warrant any significant inference. We may also note that the stone employed in Bihar is also different, particularly during the earlier period, when basalt is commonly used, while the Bengal artists generally prefer a black talc-schist.

The presence of large numbers of early Pāla sculptures from Bihar may perhaps be accounted for by its importance as the sacred land of Buddhism, explaining its special attraction for the Pāla dynasty which had its origins in Bengal but the members of which were devout Buddhists. Gopāla (c. 756–783 A.D.), the very first Pāla king, is credited with extending his rule to Bihar and building a *vihāra* at Nālandā. Under Dharmapāla (c. 783–818 A.D.) they not only consolidated their rule but rose to imperial supremacy over all of Northern India. This great and politic ruler is associated with the establishment of the now lost Vikramaśilā Monastery and important building activities at Paharpur and Nālandā. The former site, situated in Bengal, possesses some sculptures to be ascribed to the 7th century A.D. and important for an understanding of the evolution of the Pāla style in Bengal.[7] The earliest dated example of Pāla sculpture we possess is also of the reign of Dharmapāla, but is unfortunately a rude example of little artistic significance.[8] It is from the reign of his successor Devapāla (c. 818–858 A.D.), however, that we begin to get images that are in the typical Pāla manner and allow us to assess its plastic achievements.

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[4] S. K. Sarasvati, *Early Sculpture of Bengal,* Calcutta, 1962, fig. 5.

[5] *Ibid,* pls. 1, and L. Bachhofer, *Early Indian Sculpture,* Paris, 1929, pl. 89.

[6] Aschwin Lippe, *Art of India: Stone Sculpture,* New York, 1962, pls. 30, 31.

The death of Devapāla (c. 858 A.D.) marks the beginning of a period of troubles for the Pāla empire. The Gurjara-Pratihāras, with their capital at Kanauj, avenged themselves for the singular humiliations suffered during the first half of the 9th century at the hands of Dharmapāla and Devapāla. Under Mihira Bhoja and his son Mahendrapāla (not to be confused with any king of the Pāla Dynasty), they ousted the Pālas from Bihar and even extended their rule to portions of North Bengal. Henceforward Pāla sculpture is brought increasingly into the complex of medieval North Indian sculpture as a whole, the developments of Madhyadeśa and Central India finding a ready echo in contemporary Pāla sculpture. It is to be noticed, however, that the angular and tense distortions of northern Indian idioms (Nos. 23–25) do not find preference with the Pāla artist whose work is always characterised by comparative finesse and serenity. Towards the latter phases of its existence the Pāla style becomes extremely ornamental and decorative, a tendency most clearly observable in the reign of Rāmapāla (c. 1077–1120 A.D.), the last of the great Pāla rulers. During the short interregnum of the Sena Dynasty that replaced the Pālas from the middle of the 12th to the early 13th century A.D. before being itself overwhelmed by the Muslim invasion, the ornamental nature of the sculpture is further accentuated and the modelling of the limbs and the postures of the body is subjected to harsher exaggerations. The nervous agitation of tremulous line and lacy ornament is, however, not without a strangely charming quality.

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[7] See K. N. Dikshit, *Excavations at Paharpur*, Delhi, 1938.

[8] R. D. Banerji, *Eastern Indian School of Medieval Sculpture*, pl. 1.

Two or possibly three sculptures from Orissa (Nos. 20–22) depict the last phase of medieval development. Orissan sculpture at this time is related to that of Bengal, but is nevertheless marked by a strongly individual character, which is hardly surprising in view of the long history of the Orissan school stretching back to almost the 2nd century B.C., not to mention the extremely flourishing style of the medieval period centered at Hindu as well as Buddhist sites. Productive activity continued in Orissa right into the 13th century, when the king Narasiṁhavarman conceived the gigantic temple dedicated to the Sun at Konarak at a time when artistic creativity in other portions of Northern India, including Bengal and Bihar, had been all but extinguished with the Muslim conquest of the end of the 12th century A.D.

One of the dramatic events of Indian history during the first half of the 11th century A.D. was the daring expedition to the Ganges River and Bengal, dispatched from South India by the powerful Choḷa monarch Rājendra (c. 1012–1044 A.D.), who by virture of his success took to himself the title of Gangaikondachoḷa, or the Choḷa who captured the Gangā. Under him and his father Rājarāja (c. 985–1016 A.D.), Choḷa power in South India reached its zenith. It was also a period of a great efflorescence of art, marking the building of the stupendous temples of Tanjore and Gangaikondacholapuram. Stone sculpture had already achieved a unique level of excellence in the early Choḷa Period (9th–10th centuries A.D.) and the large number of bronze images cast throughout the reign of this dynasty rank among the finest achievements of the Indian artist. The several sculptures from South India in this exhibition (Nos. 27–35) belong to the later Choḷa Period and also to the reign of the Vijayanagar (1336–1565) Dynasty. The princes of this house heroically resisted the advance of Muslim arms into South India till the end of the 16th century and consciously fostered a revival of Hindu religion, learning and art. The period was quite productive of monuments of architecture and sculpture as well, though the supple forms of the earlier period are supplanted by a stiffer and sharper manner. Artistic activities continued in South India under the reign of the Nāyyakas of Madura, even into the 18th century A.D., and craftsmen working in traditional styles continue to exist to the present day.

The relationship of India with Southeast Asia is of long duration, but it is sufficient here to recall the Nālandā inscription of the period of Devapāla regarding the donation of villages for the maintenance of a monastery built by Bālaputra, the king of Suvarṇadvīpa, at Nālandā and the expeditions of Rājarāja and Rājendra to Śrīvijaya. The three sculptures from Cambodia and Siam (Nos. 36–38) testify to the results of this prolonged intercourse. The style of these artistic objects, however, is imbued with a strongly indigenous aspect setting them apart from the mainstream of Indian art.

PRAMOD CHANDRA
Curator, Art Section
Prince of Wales Museum of
Western India

CATALOGUE

1. Standing Buddha. *Gandhāra School, 2nd–3rd century* A.D. *Ht.* 23½″.

The Buddha, nimbate, stands with the right hand raised in the gesture granting freedom from fear (*abhaya mudrā*). The monastic robe (*saṃghāṭi*) covers both the shoulders, the folds of cloth being prominently, yet schematically, rendered. The heavy, serene face, with half closed eyes is marked by the *ūrṇā* sign between the eyebrows. The hair is combed back, the strands being disposed in regular curves, making an almond-shaped form just above the gently dipping hair line in the center of the forehead. The halo is marked with roughly incised concentric circles. The hexagonal pedestal is carved with a relief representation of two figures adoring the almsbowl of the Buddha, which rests on a canopied stool.

2. Seated Bodhisattva. *Gandhāra School, 2nd–3rd century* A.D. *Ht. 19½″.*

The Bodhisattva, nimbate, is seated on a throne equipped with a thin cushion partially covered by a folded piece of cloth, a corner of which projects over the center of the seat. The back of the throne is richly carved with geometrical and floral patterns. The hands of the Bodhisattva rest on the lap in the gesture of meditation (*dhyāna mudrā*). He wears a *dhotī* and an upper garment (*uttarīya*) covering the left shoulder and arm and pulled over the right arm. A large loop of cloth hangs over the crossed feet while two smaller loops fall over the left leg. The jewelry is elaborate, consisting of the usual torque (*graiveyaka*), over which is a massive necklace, crossed pearl strands passing over the right shoulder, armlets, bracelets and sacred thread (*upavīta*) strung with amulets. The symmetrical turban with large central knot and narrow jewelled sides is characteristically elaborate. The modelling of the torso is flat and heavy, but the face, with thin lips, fleshy chin and half closed eyes, the eye lids narrowing sharply at the edges, possesses some intensity. The elaborate folds of the drapery also lend a certain animation to this image.

3. Seated Maitreya. *Gandhāra School, 2nd–3rd century* A.D. *Ht. 29⅛″.*

The moustachioed Bodhisattva, nimbate, is seated on a stool equipped with a cushion. The hands are placed on each other in the gesture of meditation (*dhyāna mudrā*), the neck of the jar being held between the fingers. The left shoulder is covered by the *uttarīya,* one end of which is pulled over the crook of the right elbow. In the manner of dress and the elaborate jewelry the image can be compared to No. 2, but the hair is done in a chignon, proper to Maitreya, with the two loops of the knot falling obliquely on either side of the bun which is secured by a cord. A pearled fillet passes around the hair just above the forehead. Note the trefoil armlets, particularly the one on the left arm, its shape being clearly suggested in spite of being covered with cloth. The modelling of the torso is again flat and awkward and the treatment of the drapery simple and schematic, so that the image lacks the rich effect of No. 2.

Male and female worshippers carrying flaming lamps are carved in groups of three on the sides of the pedestal.

4. The Buddha's Descent from the Trayastriṃśa Heaven. *Gandhāra School, 2nd–3rd century* A.D. *Ht. 18½″.*

In the upper register of this fragment, once forming part of a *chaitya* arch carved in relief, is the Buddha, seated on an altar-like pedestal beneath the foliage of a flowering tree festooned with garlands. Around him are numerous worshippers, standing and seated, often with hands folded in adoration. The male and female figures seated to his right, by virtue of their larger size (compared to the figures seated to the left) and seats equipped with footstools are marked out as persons of distinguished rank, and probably represent Māyā Devī, the Buddha's mother, and Indra. The attendant Vajrapāṇi can be recognized by the large *vajra* held by him with both hands.

Below is the scene of the descent proper, the Buddha being shown in the center of a triple staircase, and flanked by Indra to the left and Brahmā to the right. Groups of worshippers, to be identified with King Udayana of Kauśāmbī and his retinue, greet the Buddha with folded hands. Doubled storied *vihāras,* the dome and roof thatched with leaves and inhabited by figures of nude ascetics can be seen on either side of the composition. They perhaps signify the conversion of the disbelieving Nirgrantha monks at the sight of this great miracle.

5. Fragment of a relief with several representations of the Buddha. *Gandhāra School, 2nd–3rd century* A.D. *17⅜″ x 13″.*

In the upper register we see a row of three Buddhas in niches with Indo-Corinthian columns and arches decorated with saw-tooth motif. The central figure is seated on a lotus, the hands resting in *dhyāna mudrā.* The figures on either side are standing but are damaged so that it is not possible to recognize the gestures of the hands. The image to the left, however, wears a himation-like garment while the hair is rendered by stylized semicircular curls, similar to that of the central Buddha while all the other images have regular waving locks of hair. In the lower register the Buddha images, seated on lotuses, are separated by stylized representations of trees. One of them is in the *dhyāna mudrā,* and the other, wearing a *saṃghāṭi* that covers only the left shoulder, is shown in the gesture of preaching (*dharma-cakra mudrā*).

6. Jambhala. *Kushāṇa school of Mathurā. 2nd century* A.D. *Ht. 10½″.*

The pot-bellied God crouches on two legs, holding what appears to be a flower in one hand while the other presumably rests on the hilt of a sword. A worshipper stands to the right. The spherical flat cap as well as the stance of this image resembles that of a Kushāna king now in the Archaeological Museum at Mathurā (No. Add 399)[1]. This feature gives the considerably water-worn image some interest and indicates the manner in which the iconography of deities other than Sūrya, the Sun God, was being modified by influences brought into India by the Kushāṇas at this period.

[1] For a reproduction see: J. Ph. Vogel, *La Sculpture de Mathurā,* Paris 1930, pl. xxxiii b.

7. The Buddha in *Abhaya Mudrā. Pāla Period, 9th century* A.D. *Ht. 21″.*

The Buddha, in triple-flexed (*tribhaṅga*) posture, wears a *saṃghāṭi* with symmetrical folds and stands on a lotus projecting from the pedestal. One hand is held in the *abhaya mudrā* while the other grasps an end of the *saṃghāṭi.* The right foot is slightly advanced and though the Master faces to the front the body is turned slightly to the left, the sense of gentle movement being conveyed by the softly fluttering ends of the robe as they fall from the wrists. To the Buddha's right we see a female figure with drooping breasts, supporting a basket on the head with one hand, and holding an indistinguishable object in the other. She is apparently moving away from the Master though she looks in his direction. The figure on the left represents a full-bellied man holding a sword. The stela is bordered by inverted commas representing the flames of the *prabhāvalī.*

The image is iconographically quite unusual. Tantric affiliations admit of little doubt, but its precise significance has not been fully traced.

A mutilated inscription in Devanāgarī characters appears above the head of the Buddha.

8. The Buddha Calling the Earth to Witness. *Pāla Period, 10th century* A.D. *Ht. 27½″.*

The Buddha, with *saṃghāṭi* covering the left shoulder, is shown seated in the gesture of calling the Earth to witness (*bhūmisparśa mudrā*) on a lotus placed on a throne supported by a pair of lions. To his left and right are the Bodhisattvas Maitreya and Lokanātha, identified by the stūpa and Buddha cognisances which they wear as crest jewels. From behind these well executed figures emerge lotuses on stems, supporting Buddha images in the gift-bestowing (*varada*) and *dhyāna mudrās.* The main image has a flamboyant halo carved with lotus petals while on top are the branches of the *pīpal* or bo-tree.

Images of this type are fairly common and are known as the Vajrāsana-Buddha-Bhaṭṭāraka type.[1] This particular example is of fine workmanship. The manner in which the lotus seat and the pedestal have been carved out in relief from the slab, portions of which can still be seen at the sides, is noteworthy.

A Devanāgarī inscription occurs on the upper edge and base of the stele, the latter recording the name of the donor.

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[1] R. D. Banerji, *The Eastern Indian School of Medieval Sculpture,* Delhi, 1933, p. 86.

9. Mañjuśrī. *Pāla Period, 10th century* A.D. *Ht. 31½″.*

The Bodhisattva is seated in *lalitāsana* on a large lotus placed on a pedestal decorated with niches containing figures of lions. From a projection in the center springs a smaller lotus flower supporting the pendent foot of the deity. He is dressed in a *dhotī* almost reaching to the ankles and decorated with a broad floral border. A deer skin (*mṛigacharma*) is worn over the left shoulder. The ornaments consist of necklaces, *upavīta* that pass over the left shoulder and under the left foot, bracelets, armlets and a girdle. The left hand is damaged, but it once held the stem of a lotus flower while the right hand is in the *varada mudrā.* The back of the elaborate throne is decorated with a *śārdūla*-and-rider motif, the crossbar supporting a flaming halo bordered by a pearl-garland motif. On top, a 'lion-face' (*kīrttimukha*), with moustache and lower jaw visible, holds a small foliate scroll. To the left of the Bodhisattva is Yamāntaka, a corpulent crouching figure of fierce aspect, with a skull decorating the spreading coiffure.

Devanāgarī inscriptions appear on the top and base of the pedestal.

10. Sūrya. *Pāla Period, 10th century* A.D. *Ht. 28″.*

The Sun God stands erect (*samapāda sthānaka*) on a pedestal carrying a horse in profile on each of its seven projections so that the pedestal itself is identifiable with the God's chariot. He wears a *dhotī* reaching below the knee, boots and a scarf (*uttarīya*), the two ends of which pass over the crook of the elbow and flutter out to the edge of the stela. The torso is bare except for the usual jewelry, and the God holds two full-blown lotuses with triple stems in his damaged hands. The sword is suspended at the side from a baldric recalling the Scythian fashion of carrying swords. To the left and right of the God are Pingala and Daṇḍī, holding ink pot and pen, and a lance respectively. The other attendant deities include Ushā and Pratyushā in the posture of shooting arrows from their bows and the Sun's consorts Surenu, Ushas and Chhāyā. Ushas stands directly in front, just behind the mutilated figure of Aruṇa the charioteer, and holds a rosary and water vessel, while Sureṇu and Chhāyā are at the sides and hold fly-whisks. Garland-bearing Vidyādharas wearing boots are shown in flight against cloud forms on top. The edge of the stela is decorated with a chequered band ornamented with floral plaques, recalling the pearl-garland edging of such halos as are seen in No. 9.

11. Umā-Maheśvara. *Pāla Period, 10th–11th century* A.D. *Ht. 21¾″.*

The divine couple are seated on a simple pedestal in close embrace, Umā having one hand across Śiva's shoulders while the other holds a mirror. He in turn clasps her by the waist, the hand resting beneath her breast. Śiva holds in the upper hands a blue lotus and a trident raised above the head and grasped just below the prongs. With the free lower hand he raises the Goddess' chin in a gesture of love and affection.

Śiva is in a posture of ease, one foot resting on the saddlecloth, decorated with a lotus, of his bull vehicle. Umā sits on the lap of Śiva, a foot resting on the cushion borne by the lion she rides.

The workmanship is stiff and provincial. The Pāla Period is marked by the production of extremely large numbers of images, this particular example representing a current somewhat apart from the mainstream, and not possessing the fluent, rounded, modelling characteristic of most Pāla work.

12. Padmapāṇi. *Pāla Period, 11th century* A.D. *Ht. 19½″.*

The fragment once formed part of a votive stūpa. The Bodhisattva is shown seated within a trefoil niche supported by two massive, but ornamental pillars. He is seated in *lalitāsana,* the lowered leg resting on a lotus that emerges from a scroll of leaves. The left hand holds the stalk of a full-blown lotus, while the right hand is held in the gift-bestowing attitude (*varada mudrā*).

The *dhotī* is secured by a jewelled girdle, and we have the usual ornaments consisting of necklace, armlets and bracelets, and also an ornament around the left elbow. The coiffure, with matted locks of hair (*jaṭāmukuṭa*), is adorned with the image of the Dhyāni-Buddha Amitābha. On the ground, to the left of the head, is a small stūpa.

13. Pārvatī or Chaṇḍī. *Pāla Period, 11th century* A.D. *Ht. 24⅜″.*

The four-armed Goddess, nimbate, and in *samapāda sthānaka* pose, stands on a lotus placed on a recessed pedestal. To her left and right are the attendant figures of her two sons, Kārttikeya and Gaṇeśa respectively, also standing on lotuses. The Goddess holds an indistinguishable object and mirror in the upper hands, one of the lower hands rests against a full blown lotus and holds apparently a fruit, perhaps the pomegranate, while the other hand rests on the crown of Kārttikeya, whose attributes are a *vajra* and a cock. Gaṇeśa, to the right, leans on an axe and helps himself to a bowl of sweets.

In spite of a certain hardness, notably in the modelling of the breasts and the legs as well as the disproportionately large hands, the line of the hips and the torso is not without grace and the stomach still retains some of the warmth of flesh. The face, with sharp nose and pointed chin, is radiant with a gentle smile, endowing the image with much of its charm. The eyebrows are incised, the third eye is indicated by a vertical mark on the forehead, the hair is dressed in a tall *jaṭā mukuṭa,* and the neck is adorned by a heavy torque and a necklace falling between the breasts. Other ornaments include an *upavīta* consisting of two ribbons knotted at the nipple of the breast, armlets and bracelets. The lower garment, reaching to below the knees, is secured at the waist by a double girdle with looped festoons (*urū-jālaka*) and a tassel falling between the legs. The stone at the side of the Goddess has been cut through at a level below the breasts; the back is only most cursorily done. Behind her is the usual throne framework decorated with geese, and festooned with cloth hangings. On top, on either side, are garland-bearing Vidyādharas wearing boots and carved against conventional cloud forms. The summit of the stela is decorated with a 'lion-face' (*kīrttimukha*) motif with moustache. Faint flames can be discerned along the border.

In the center of the recessed pedestal crouches an iguana (*godhā*) and at the sides we see a kneeling worshipper and what is apparently a flaming incense burner.

Not many examples of this form of the Goddess have been published. Cf. Banerji, *Eastern Indian School of Medieval Sculpture,* p. 115, pl. LVII b; and Stella Kramrisch, *Indian Sculpture in the Philadelphia Museum,* Philadelphia, 1960, pl. 22.

14. Dancing Gaṇeśa. *Pāla Period, 11th century* A.D. *Ht. 24″.*

The pot-bellied, elephant-headed God is shown dancing on a lotus placed on a recessed pedestal. He is accompanied by two musicians, one of them playing on a drum, the other on a pair of cymbals. The God has eight arms, one of them damaged, but apparently in the *abhaya mudrā,* two of them in dance postures while the five others hold a rosary (*akshamālā*), an axe, a radish, a serpent and a bowl full of sweets (*modaka*). Garland-bearing Vidyādharas wearing boots, and a bunch of mango fruits on top. The pedestal carries representations of the mouse vehicle, flaming incense burners and a worshipper with hands folded in adoration. The stela is bordered with a beaded band and cursively done flame motifs.

15. Death of the Buddha. *Pāla Period, 11th century* A.D. *Ht. 8¾″ x 23¼″.*

The Buddha reclines on his side on a bed, with pillows at his head and feet. Below, between the legs of the bed, are three sorrowing figures. A chaitya arch motif with trefoil openings is carved at the sides.

16. Mañjuśrī or Mañjuvara. *Pāla Period, 12th century* A.D. *Ht. 30″.*

The Bodhisattva is seated in *lalitāsana* on a lion. The animal, whose head is damaged, crouches on a large lotus placed on a recessed pedestal and decorated with worshippers and conventional lions and elephant. The hands of the Bodhisattva are in the preaching attitude, and at his sides are two blue lotuses, the stalk of one passing over the crook of the elbow and supporting a Prajñāpāramitā ms. Attendant divinities, also supported on lotuses that spring from the main lotus seat, are the pot-bellied and fierce Yamāntaka on the left and Sudhanakuriāra on the right. Mañjuśrī wears the usual elaborate ornaments including girdles with pendant loops (*urū jālaka*), armlets, ear-rings and a crown (*karaṇḍa-mukuṭa*). The back of the stela is carved to represent a throne, with a trefoil arch surmounting the crossbar. The upper portion of the stela is decorated with a lotus plant bearing five flowers, one in the center, and two on either side, each of them supporting a Dhyānibuddha making a specific gesture.

The stiff modelling, profuse ornamentation and the nervous, frilled line indicate a late stage in the evolution of Pāla art.

17. Vishṇu. *Pāla Period, 12th century* A.D. *Ht.* 37½″.

The God stands in erect posture (*samapāda sthānaka*) on a lotus placed on a recessed pedestal, accompanied by his consorts, Lakshmī and Sarasvatī to the right and left respectively, the latter holding a *vīṇā* in the hands. The upper right and left hands of the God hold a mace and discus, the lower left hand a conch, while the lower right hand is in the gift-bestowing attitude. The workmanship and ornamentation is of the elaborate kind typical of this period. Garland-bearing Vidyādharas above. The top portion is damaged.

18. Manasā Devī. *Pāla Period, 12th century* A.D. *Ht.* 21″.

The Goddess, with a seven-hooded serpent canopy, is seated in *lalitāsana* on a lotus, supporting a child, perhaps to be identified with Āstika, and holding what is apparently a rosary in the damaged left hand. Her eyes are large and dilated, and she wears the usual jewellery and clothes including an upper garment passing over the breasts. The forehead appears to be marked with a third eye. The leafy stem of a creeper can be seen to the side.

The lowered leg rests on a smaller lotus issuing from a pot from which also emerge the half-serpent, half-human figures of a Nāga couple, their hands folded in adoration. The figure of a sage to the right, seated on a lotus with hands folded in a worshipful gesture, may refer to her husband Jaratkāru, but is more possibly an adoring ascetic of divine rank. Another devotee can be seen to the left kneeling on a lotus. Above, flanking the main serpent canopy, are two snakes with knotted tails arising from lotuses while a parasol adorns the pointed top of the stela.

A Devanāgari inscription appears at the bottom.

Rf. P. R. Rawson, "The Iconography of the Goddess Manasā," *Oriental Art*, N.S., Vol. I, No. 4, 1955, pp. 151-158.

Cf. No. 19, an image of the same deity but of rougher workmanship and of a later period.

19. Manasā Devī. *Pāla Period, 13th century* A.D. *Ht.* 30″.

The Goddess is comparable to No. 18, though the workmanship is inferior. The eyes are dilated, with a circular mark between the eyebrows, and instead of the child and rosary, she holds a snake and what appears to be a fruit. The pot as well as the worshipper are present at the base, but the figure of the ascetic seated on a lotus is shown here in the *abhaya mudrā* and is situated to the right of the Goddess. To her left is a deity apparently holding a lotus. On top, the Vidyādhara figures, common in Pāla images, are replaced by flying Nāgas with human bodies and serpent tails.

20. Prajñāpāramitā. *From Orissa, 12th century* A.D. *Ht. 23½″.*

The four-armed Goddess is seated in *padmāsana* on a large lotus, two hands in the preaching attitude. One of the lower hands rests on the knee in the *varada mudrā,* while the fourth hand, now damaged, must have held the stalk of a lotus which branches off from the main lotus seat and to which adheres the sacred book. A similar lotus is also present on the opposite side.

The large lotus seat also yields two other lotuses carrying attendant deities on either side of the Goddess as well as winding rhizomes below filled with human and animal figures. A throne framework with trefoil top fringed by jewelled bands and flames is carved on the stela behind the Goddess. Garland-bearing Gandharvas wearing boots and a 'lion-face' (*kīrttimukha*) motif are on top of the rectangular slab. At the bottom is an array of ritual utensils and worshippers.

21. Unidentified Goddess. *From Orissa, 13th century* A.D. *Ht. 34½″.*

The Goddess, standing in a slightly flexed attitude on a lotus pedestal composed of comparatively small petals, holds a serpent noose (*nāga pāśa*), and an elephant goad (*aṅkuśa*) in the upper hands. One of the lower hands is damaged while the other holds a lotus stalk. The usual elaborate jewellery, with the girdle worn low on the hips, and tall conical crown adorn the figure. The right leg also has an anklet worn at the calf. The two attendant Goddesses hold serpents and lotuses and a lion is to be seen in front of the one to the right. Garland-bearing Apsaras wearing boots and *kīrttimukha* motif are present on top of the rectangular slab.

The modelling is rigid and hard, the figure heavy and stunted, features which are characteristic of the last phase of Orissan sculpture.

The iconography is unusual and the Goddess has not been fully identified. The presence of a lion indicates an association with Pārvatī and the image may well represent one of her numerous forms.

Banerji, *Eastern Indian School of Medieval Sculpture,* pl. LVI c, is closely related both in style and iconography.

22. Battle Scene. *From Orissa? 14th century* A.D. *(?) Ht. 18″.*

The relief is a fragment of a larger composition. In this particular section the main figure appears to be the warrior on a chariot in the center who is about to discharge an arrow. His royal rank is indicated by the presence of an umbrella above the head. The figure of the opponent facing him is much damaged but he too is shown in the act of shooting an arrow. On top are two more chariots charging towards each other but the riders are now missing. All around are horsemen, jostling elephants and foot soldiers. Stricken or slain horses, elephants and soldiers crowd the battleground with their bodies.

The composition is admirable, the tumult and confusion of a medieval battle being apprehended with surety and in a manner reminiscent of later painting of the Mughal school of Akbar (1558–1605 A.D.). It contrasts, however, with the often crude workmanship of the individual figures, particularly in the treatment of the faces with large staring eyes and stiff legs and torsos. The artist, however, never fails to render the elephants with intimacy and power.

Dr. J. E. van Lohuizen-de Leeuw's suggestion of an Orissan provenance is possible in view of some resemblances to a pair of ivory throne legs from Orissa, notably in the suggestion of the various planes and the free posturing of the animals in the hilly landscape. See her "Indian Ivories with Special Reference to a Medieval Throne Leg from Orissa," *Arts Asiatiques,* Vol. VI, 1959, pp. 195–216, particularly pls. 7, 8.

23. Torso of a Male Figure. *Central India or Rājasthān, 11th century* A.D. *Ht. 9¾". (Reproduced on the front cover).*

The face has a moustache and a spadelike beard reaching to the chest. Conventional beaded necklaces and *channavīra* adorn the chest, the jewellery being heavy and massive. The hair is done in a large bun resting over the left shoulder.

24. Varahi. *From Central India or Rājasthān, 11th century* A.D. *Ht. 19".*

The four-armed Goddess, with knees bent and the heel of the left foot slightly raised, as though she were dancing, looks upward. She holds a short dagger and a spherical object, perhaps a bowl. One of the damaged hands is in the *abhaya mudrā,* the fourth being broken. The face is that of a boar with protruding fangs. The coiffure is simple, the short locks of hair being secured with a fillet. In addition to the usual jewellery she wears a long garland reaching to below the knees. The *dhotī,* decorated with undulating double stripes, is secured by a simple girdle.

25. Female Divinity. *Central India or Rājasthān, 11th century* A.D. *Ht. 21¾".*

The Goddess, one of the numerous celestial beauties adorning the walls of medieval temples, stands in graceful *tribhaṅga,* one hand resting on the thigh while the other holds a lotus blossom. The jewellery is heavy and elaborate, consisting of the usual necklaces, girdles to which are attached festoons (*urū jālaka*), and earrings. The *uttarīya* passes behind the shoulders, the ends fluttering at the sides. The face has large eyes and pronouncedly arched eyebrows. The hair is decorated with strings of pearls over the forehead and tied into a knot resting over the shoulder.

26. The Bull Nandī. *Deccan (?), 14th century* A.D. *Ht. 10½″.*

The seated bull, Śiva's vehicle, is shown in a conventional posture, one of the forelegs raised. The harness is elaborate and the animal wears a large string of tinklers around the neck.

27. Standing Vishṇu. *South India, late Choḷa Period. 13th century* A.D. *Ht. 42″½.*

The image is broken off below the ankles. The God, in erect posture (*samapāda sthānaka*), has one hand raised in a gesture bestowing freedom from fear while the other rests on the thigh. The lower garment reaches to below the knees, the folds being indicated by ridges. The girdle has a 'lion-face' (*kīrttimukha*) clasp with a stylized median loop, while the upper garment (*uttarīya*) is tied around the waist, the ends being allowed to fall at the sides. The ornaments include rows of necklaces, a stomach band (*udarabandha*), sacred thread (*upavīta*), a tall crown and armlets, one of them tied at the elbow joint and the other just a little above.

28. Vaṭuka-Bhairava. *South India, late Choḷa Period, 13th century* A.D. *Ht. 33¼″.*

The four-armed nude deity stands in front of a dog, his vehicle. The undamaged arms hold a double-headed drum, a trident and a skull cap, while the fourth arm, now missing, should have held a noose. The fierce aspect of the deity is indicated by protruding teeth, bulging eyes and the aureole of flames surrounding the head. Though nude the figure wears profuse jewellery comparable to No. 27.

29. Bust of Pārvatī. *South India, Vijayanagar Period, 15th century* A.D. *Ht. 21″.*

The Goddess is shown wearing three rows of necklaces, an *upavīta* between the breasts, and a string with a single jewel around the neck. The face is oval in shape with large eyes and prominent nose. The third eye is indicated by a vertical mark across the forehead. The breasts are flattish instead of being fully rounded and are marked by prominent nipples while the torso is stiffly modelled. A crown of medium height adorns the head. Both the arms are broken and the portion below the waist is missing.

30. Śrī Devī. *South India, Vijayanagar Period, 15th century* A.D. *Ht. 22″.*

The Goddess holds a lotus in the left hand while the other hangs at the side. A breast band (*kuchabandha*) is to be seen around the breasts. The ornaments consist of a high crown, necklace, earrings, plain armlets and bracelets. The image is greatly abraded.

31. The Goddess Pārvatī. *Vijayanagar Period, 16th century* A.D. *Ht. 53″.*

The four-armed Goddess, standing in erect posture (*samapāda sthānaka*), holds a rosary and a lotus flower in the two upper arms, the two lower arms being broken. The hair is done in *jaṭā mukuṭa* fashion; the oval face has sharply carved eyes, with a third eye shown vertically on the forehead. The ornaments are similar to those of No. 29. The *dhotī*, the folds of which are marked by harsh ridges, is secured by an elaborate girdle with looped festoons (*urū jālaka*). Accessory waist bands are tied elaborately at the waist, the ends allowed to fall at the sides in extremely stylized folds. A certain hardness is also visible in the cubical mass of the torso and the stomach, and would indicate a comparatively late date for the sculpture, towards the close of the Vijayanagar Period.

32. Gaṇeśa. *South India, 17th century* A.D. *Ht. 28″.*

The pot-bellied deity is shown seated on a pedestal holding a flower and a noose in the upper hands and what is apparently a broken tusk and a sweet in the lower hands. In addition to the necklace and *channavīra* we get a stomach band (*udara bandha*) in which is tucked a waving scarflike piece of cloth. The pedestal carries a large representation of the mouse vehicle of the God.

33. Seated Vishṇu. *South India, 17th–18th century* A.D. *Ht. 46″.*

The God is seated in *lalitāsana* on a recessed pedestal, fringed with lotus petals, the lowered leg resting on a small lotus. The two upper hands are broken, but the lower right hand is held in *abhaya mudrā,* the left hand being placed near the knee. The face is angular, with sharp nose, mouth and chin, the forehead marked by a Vaishnava *tilaka* or *nāmam.* The earrings consist of foliate ornaments, the necklace has a 'lion-face' (*kīrttmukha*) motif done in high relief and a *śrīvatsa* mark is present above the right breast. The modelling is congealed, notably in the stiff torso with bulging stomach, features that are associated with South Indian sculpture in the Nāyyaka Period.

34. Kārttikeya. *South India, late Choḷa or early Vijayanagar Period, 14th–15th century* A.D. *Ht. 24″.*

The God of War is shown standing in front of his peacock vehicle. The bird has seized a serpent in its beak. Conventional ornaments.

Cf. No. 35.

35. Kārttikeya. *South India, 17th–18th century* A.D. *Ht. 15½″.*

The God is seated on a peacock and surrounded by an aureole with 'lion-face' (*kīrttimukha*) motif on top and *makara* heads at the bottom. He has six heads and twelve arms, the two main hands being in the *abhaya* and *varada mudrā.* The right hands, beginning from the top, hold what appear to be a *śakti,* arrow, sword, cock, and a mace. The left hands hold a *vajra,* sword, shield, an axe (?) and a noose. The peacock has seized a snake in its beak.

The image is characterised by stiff modelling and provincial workmanship. It recalls work of the Nāyyaka Period and anticipates the wood carvings of later temple chariots.

36. Standing Śiva. *Cambodia, c. 13th century* A.D. *Ht. 9½″.*

The right hand holds a rosary and the left what appears to be a parrot. The short lower garment reaches to the thighs.

Reproduced in G. Coedès, *Les Bronzes Khmers,* Paris and Bruxelles, 1923, pl. 51, no. 1.

37. Viśvakarman. *Cambodia, c. 13th century* A.D. *Ht. 5½″.*

The God is shown in kneeling posture with right knee bent and the left foot on the ground. The right hand holds a hatchet resting on the shoulder while the left hand holds a measuring cord.

Reproduced in G. Coedès, *Les Bronzes Khmers,* Paris and Bruxelles, 1923, pl. 51, no. 2.

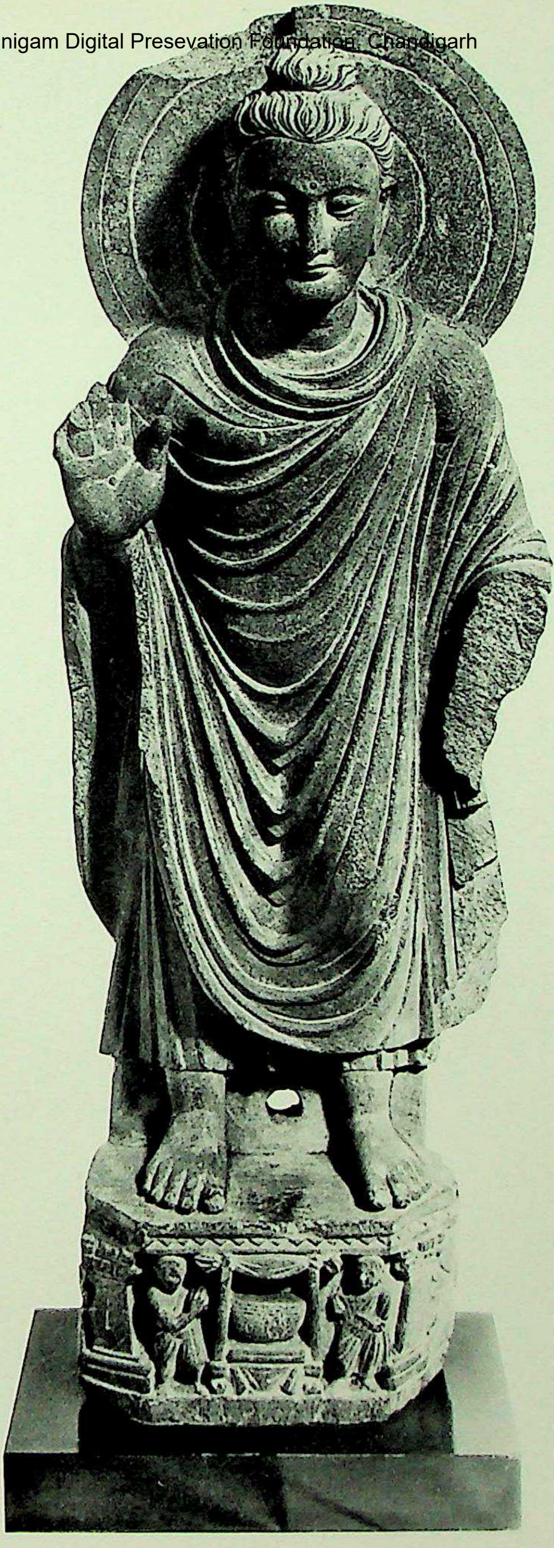
38. Head of the Buddha. *Siam, 15th–16th century* A.D. *Ht. 16″.*

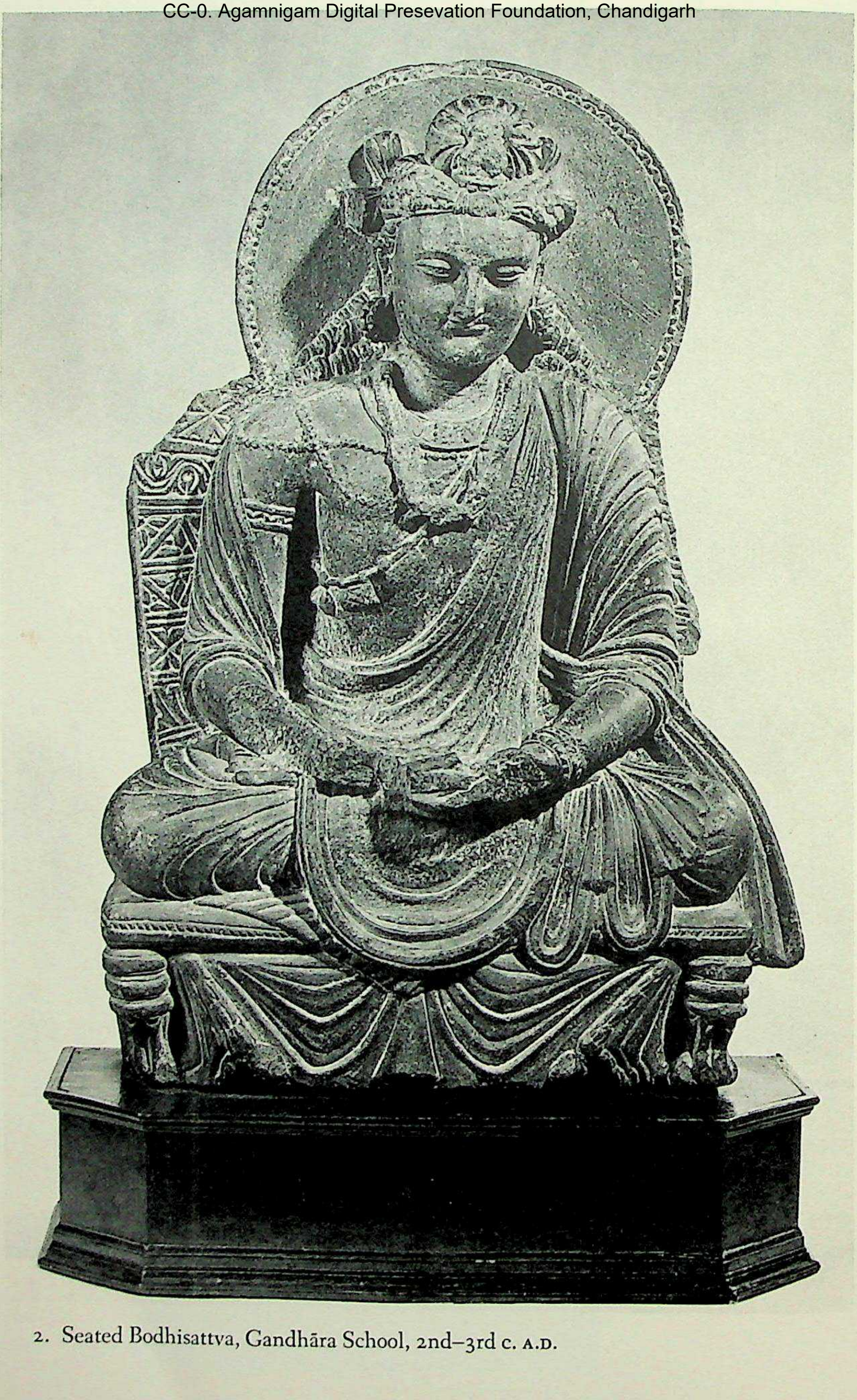
The eyes are half closed, with drooping eyelids. The edges of the lips are outlined by ridges. The head and *ushṇīsha* are covered by small curls of hair.

PRAMOD CHANDRA

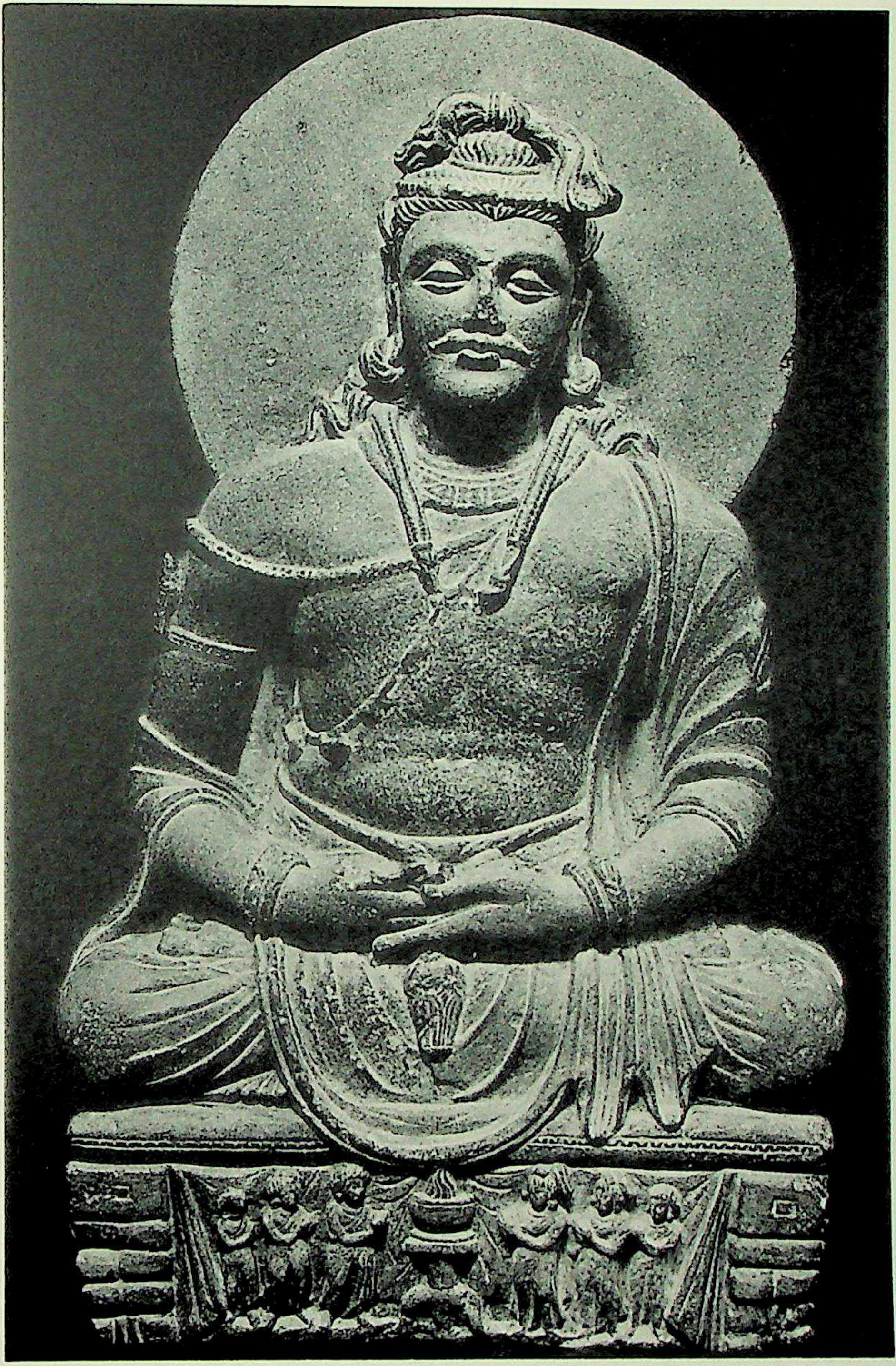
ILLUSTRATIONS

1. Standing Buddha, Gandhāra School, 2nd–3rd c. A.D.

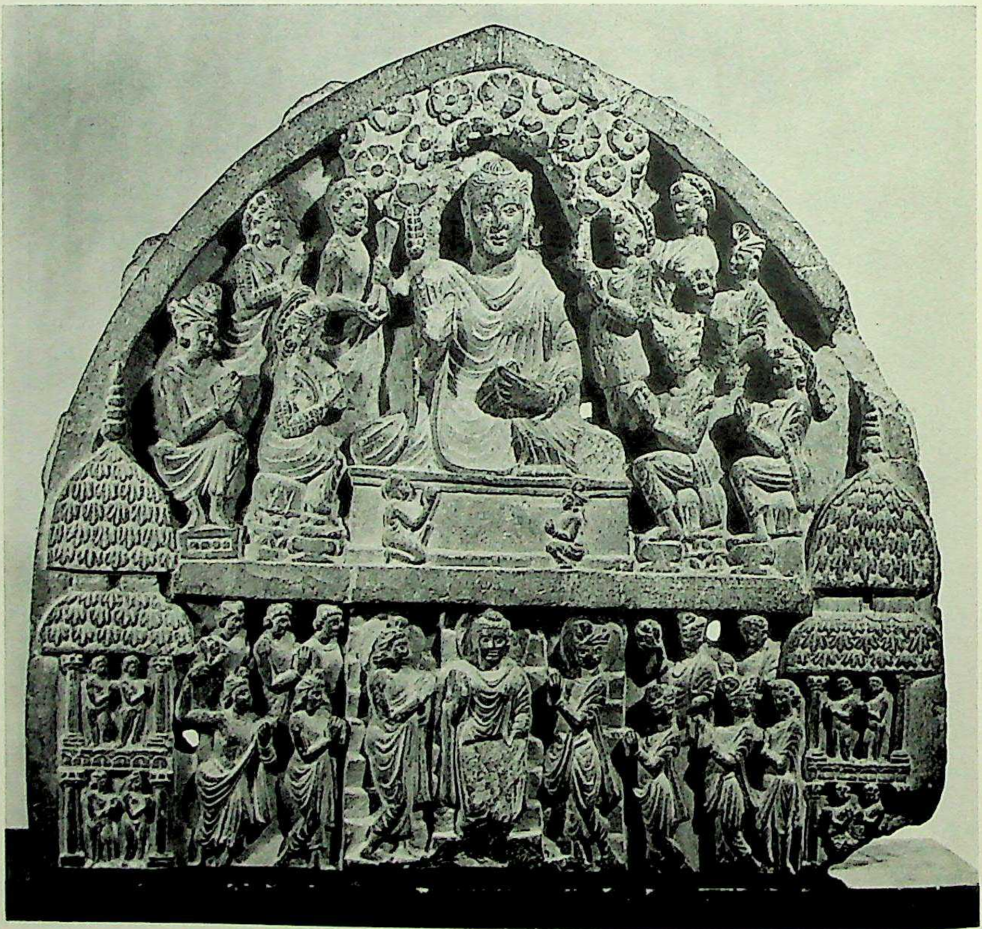




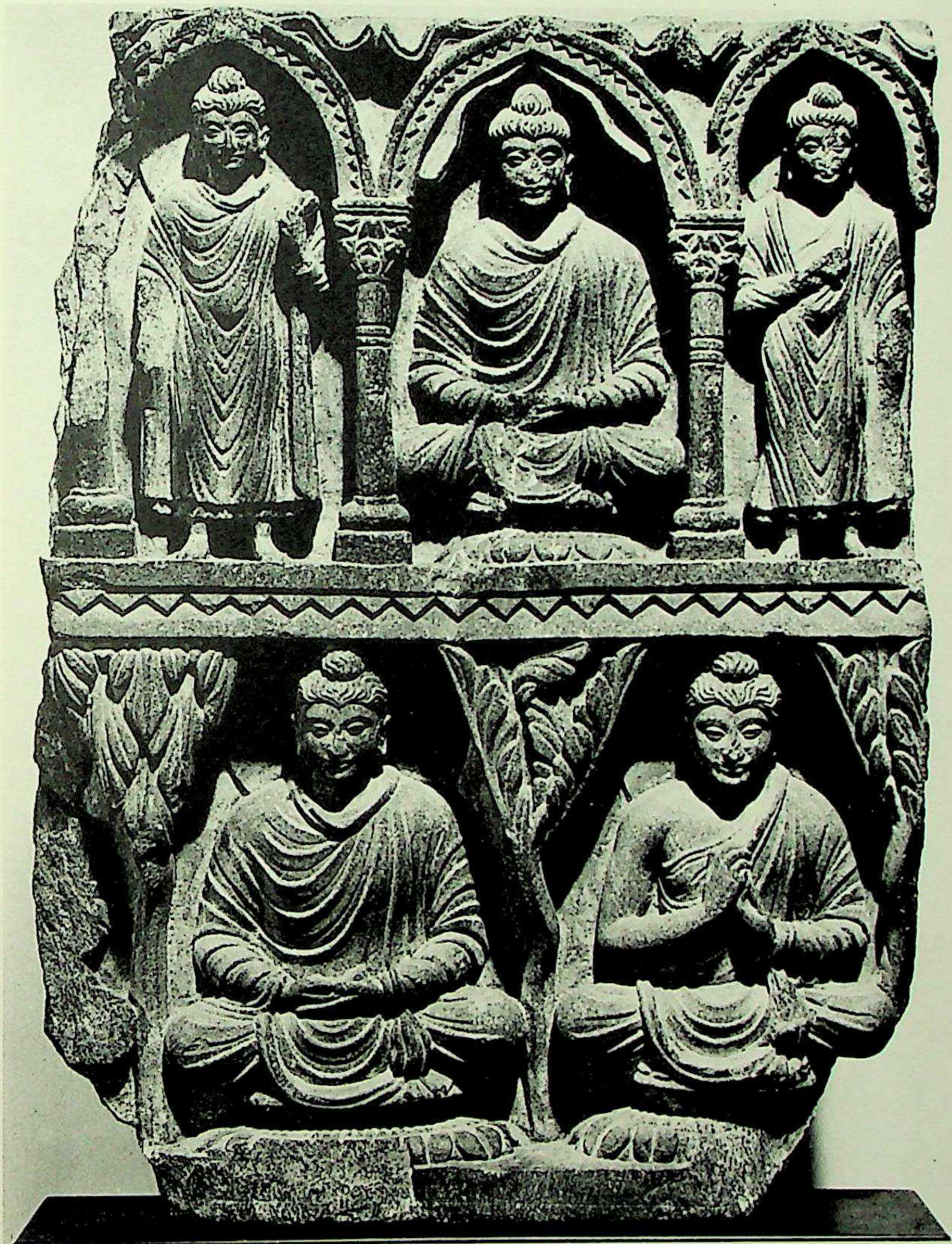
2. Seated Bodhisattva, Gandhāra School, 2nd–3rd c. A.D.



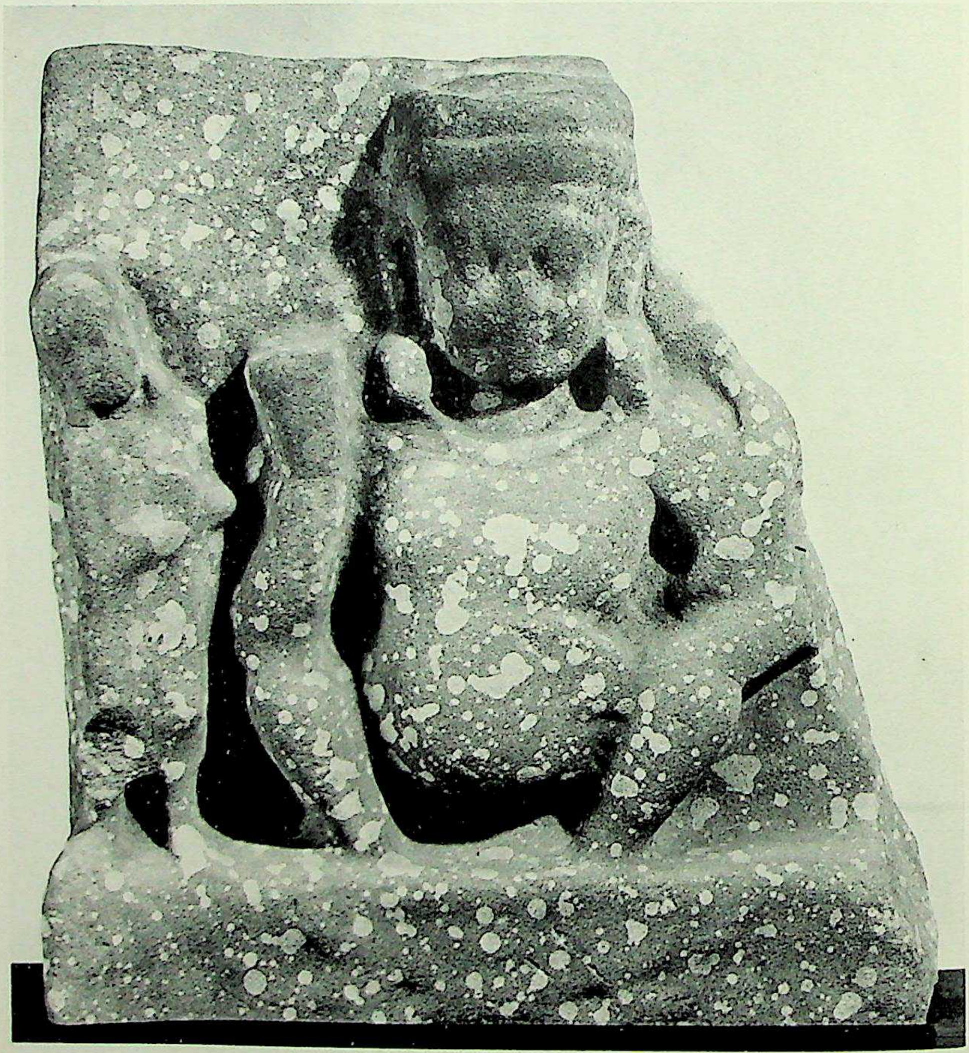
3. Seated Maitreya, Gandhāra School, 2nd–3rd c. A.D.



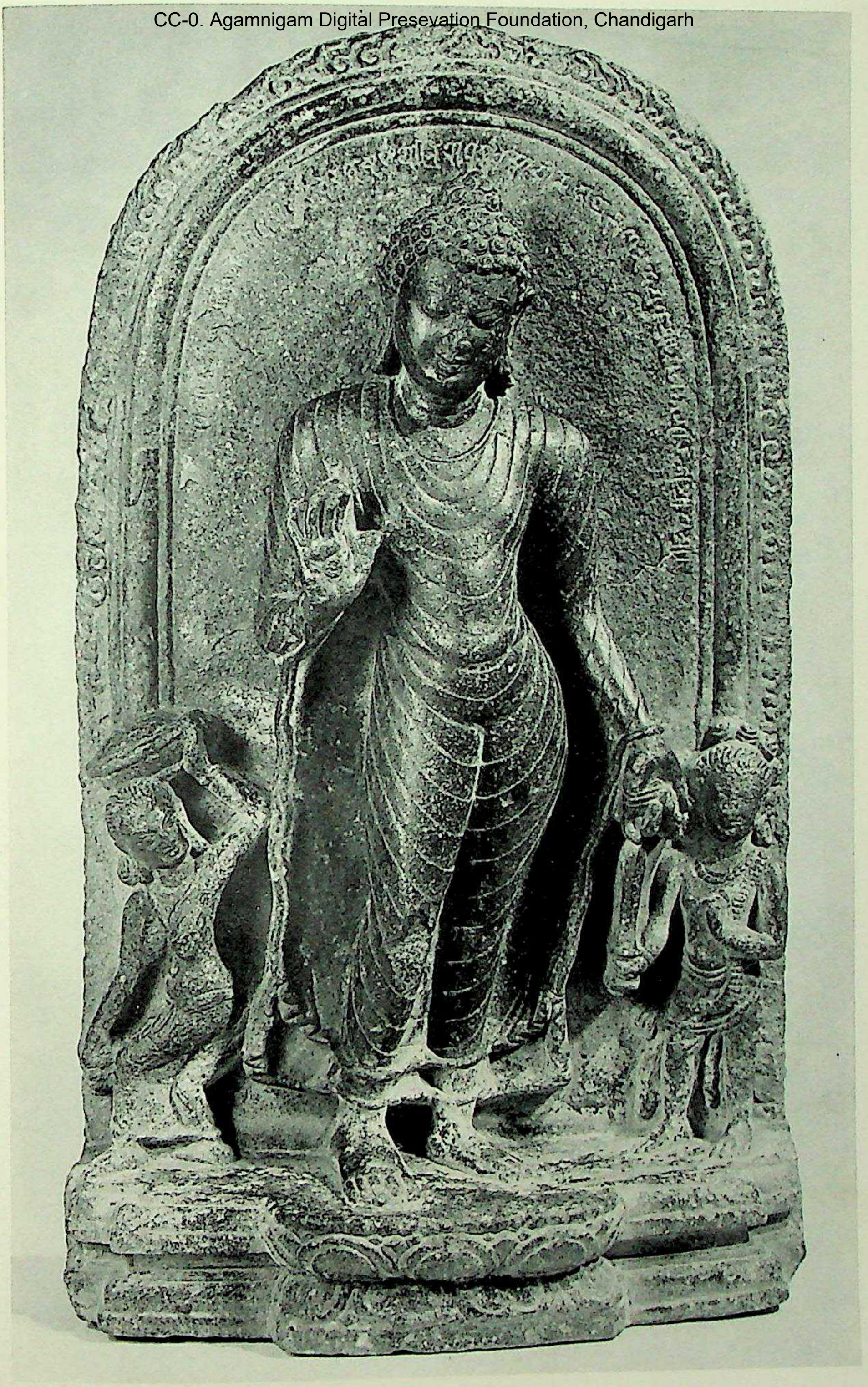
4. The Buddha's Descent from Heaven, Gandhāra School, 2nd–3rd c. A.D.



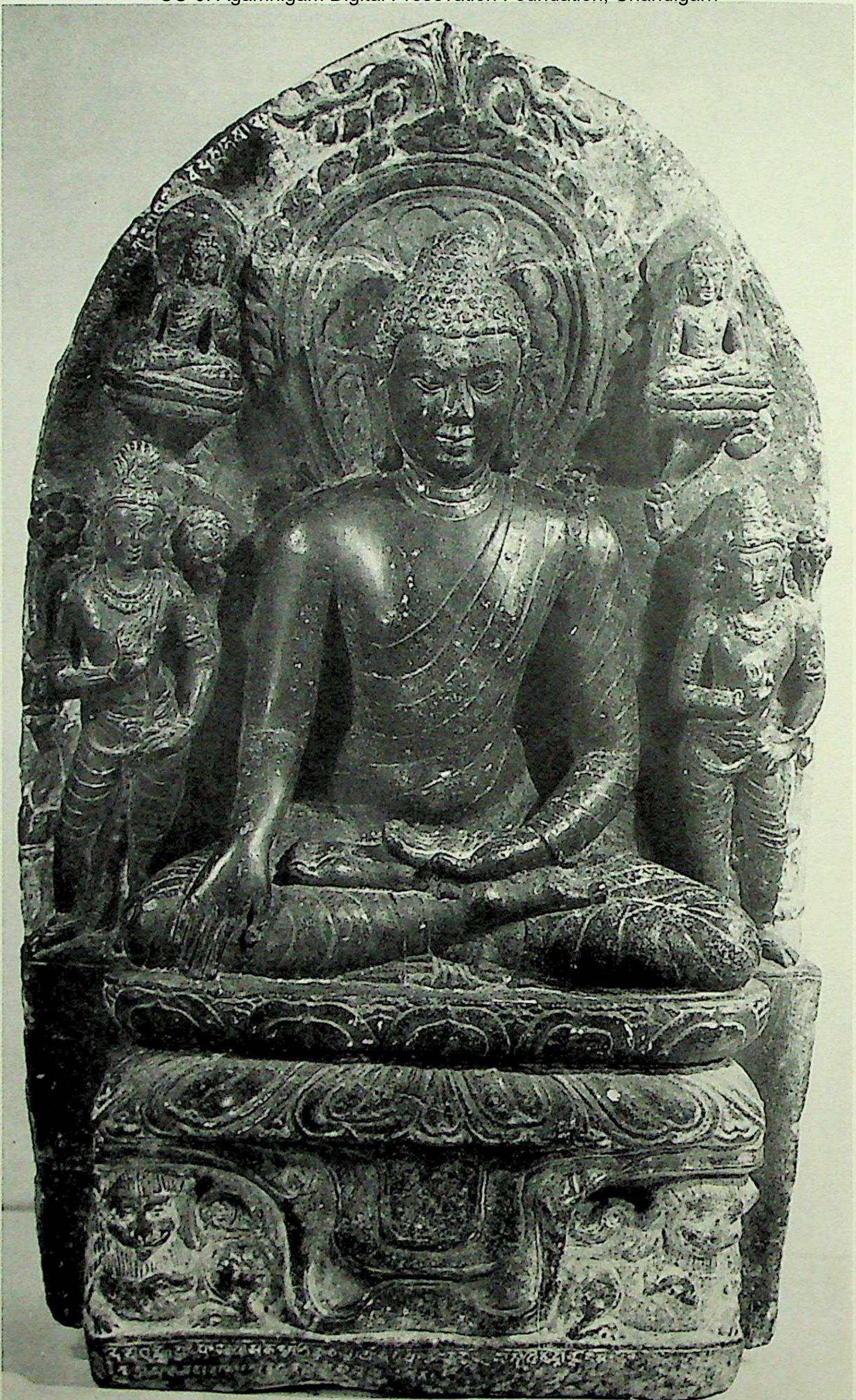
5. Buddhist relief, Gandhāra School, 2nd–3rd c. A.D.



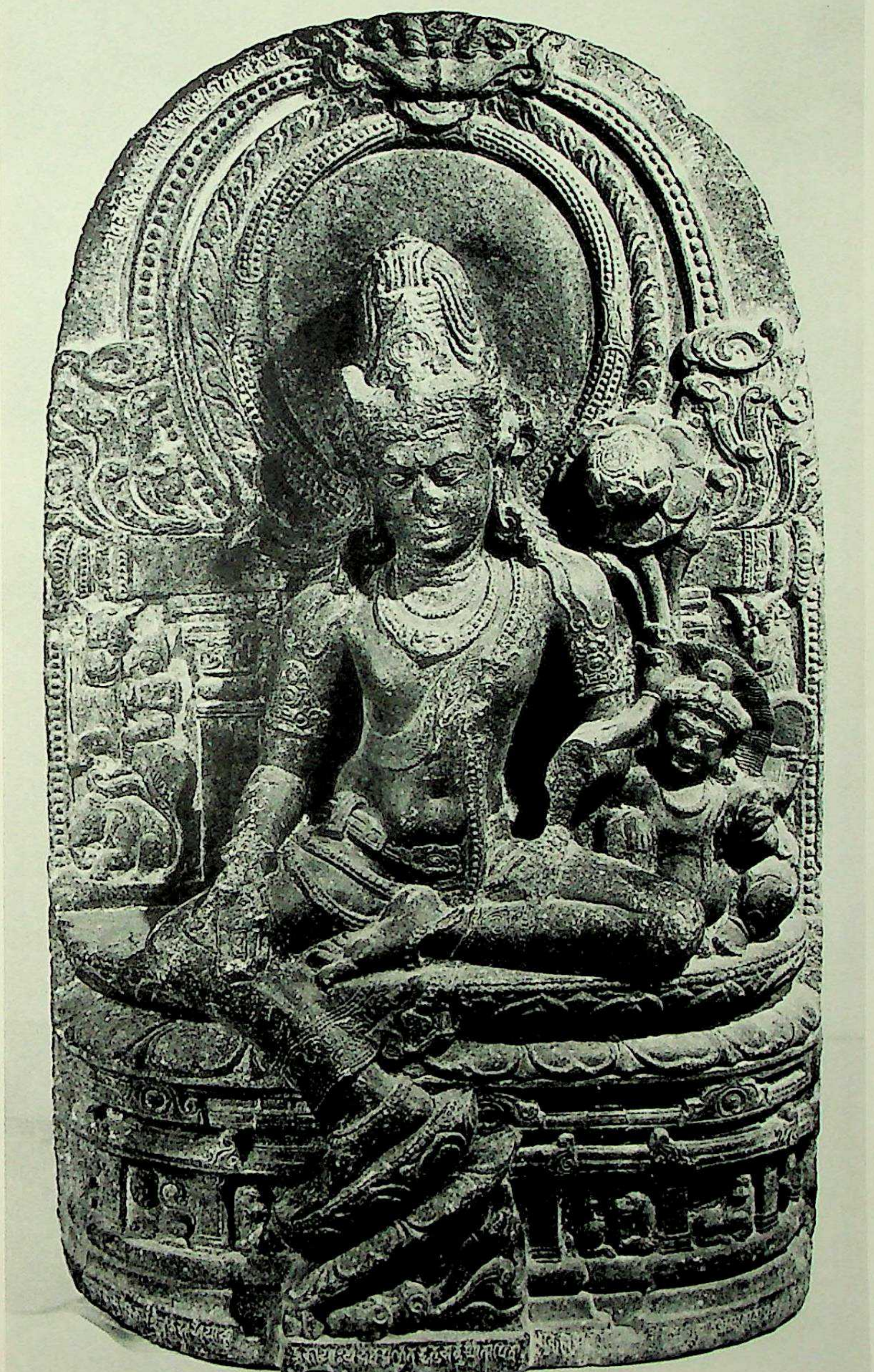
6. Jambhala, Kushāṇa School, 2nd c. A.D.



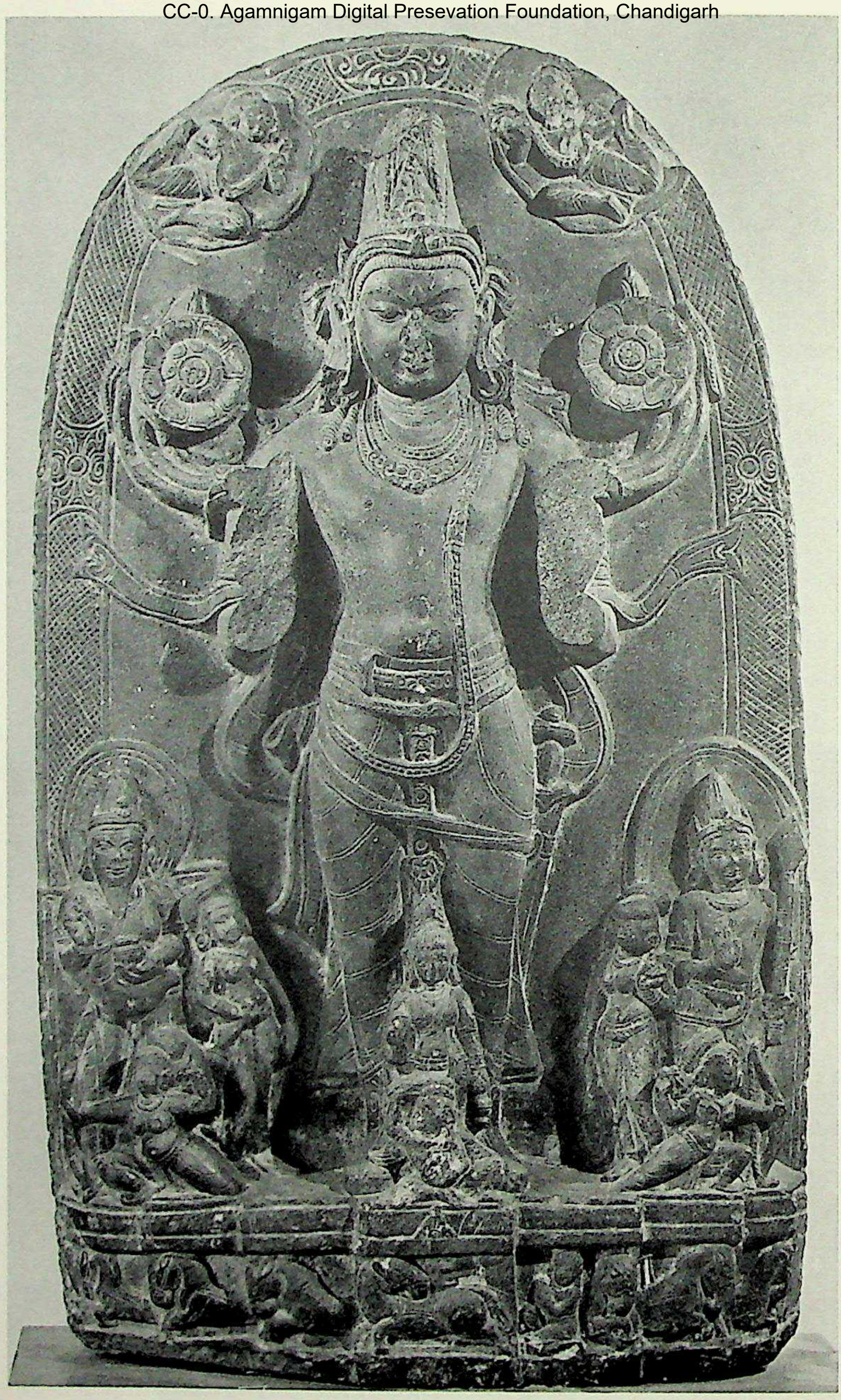
7. The Buddha in Abhaya Mudrā, Pāla Period, 9th c. A.D.



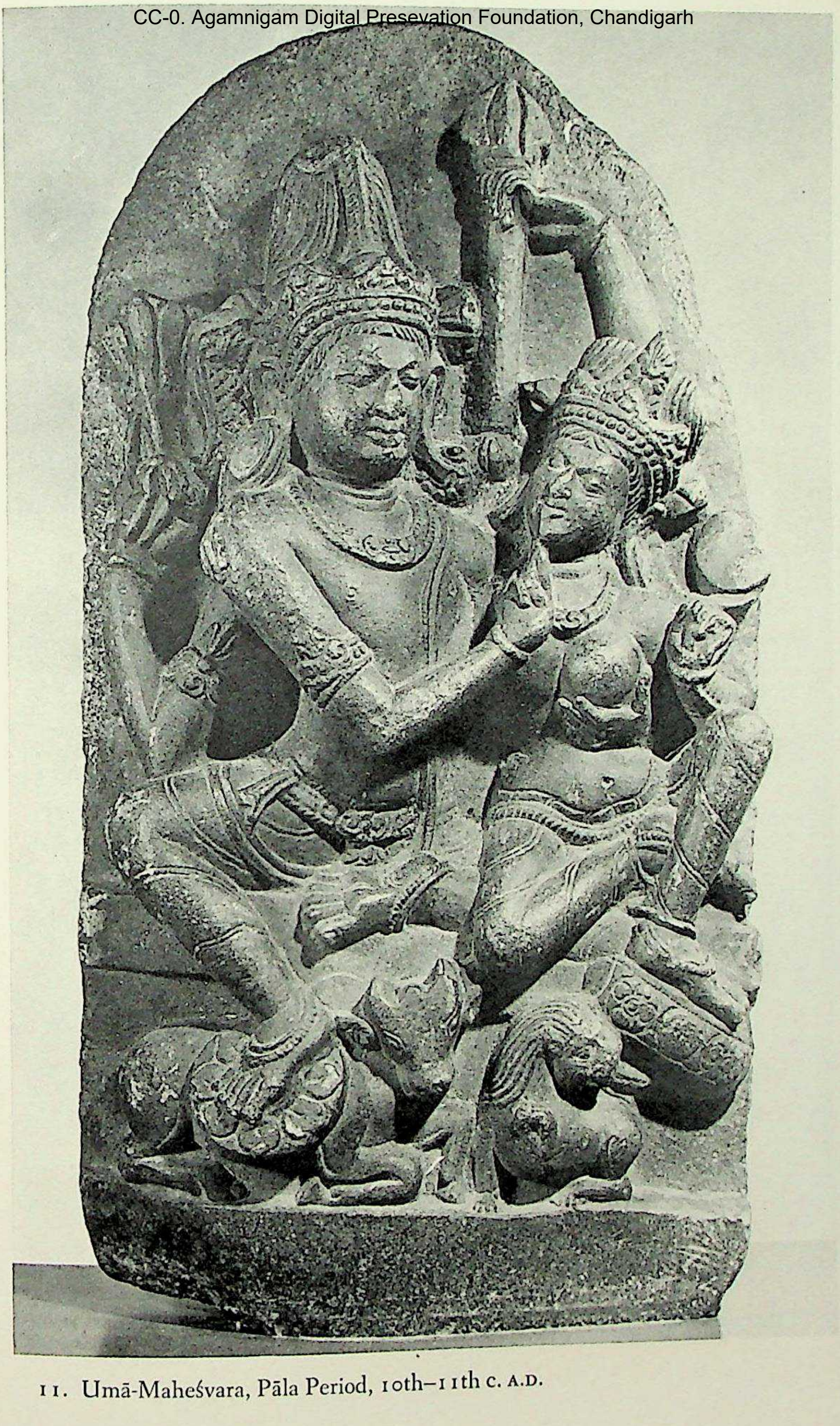
8. The Buddha Calling the Earth to Witness, Pāla Period, 10th c. A.D.



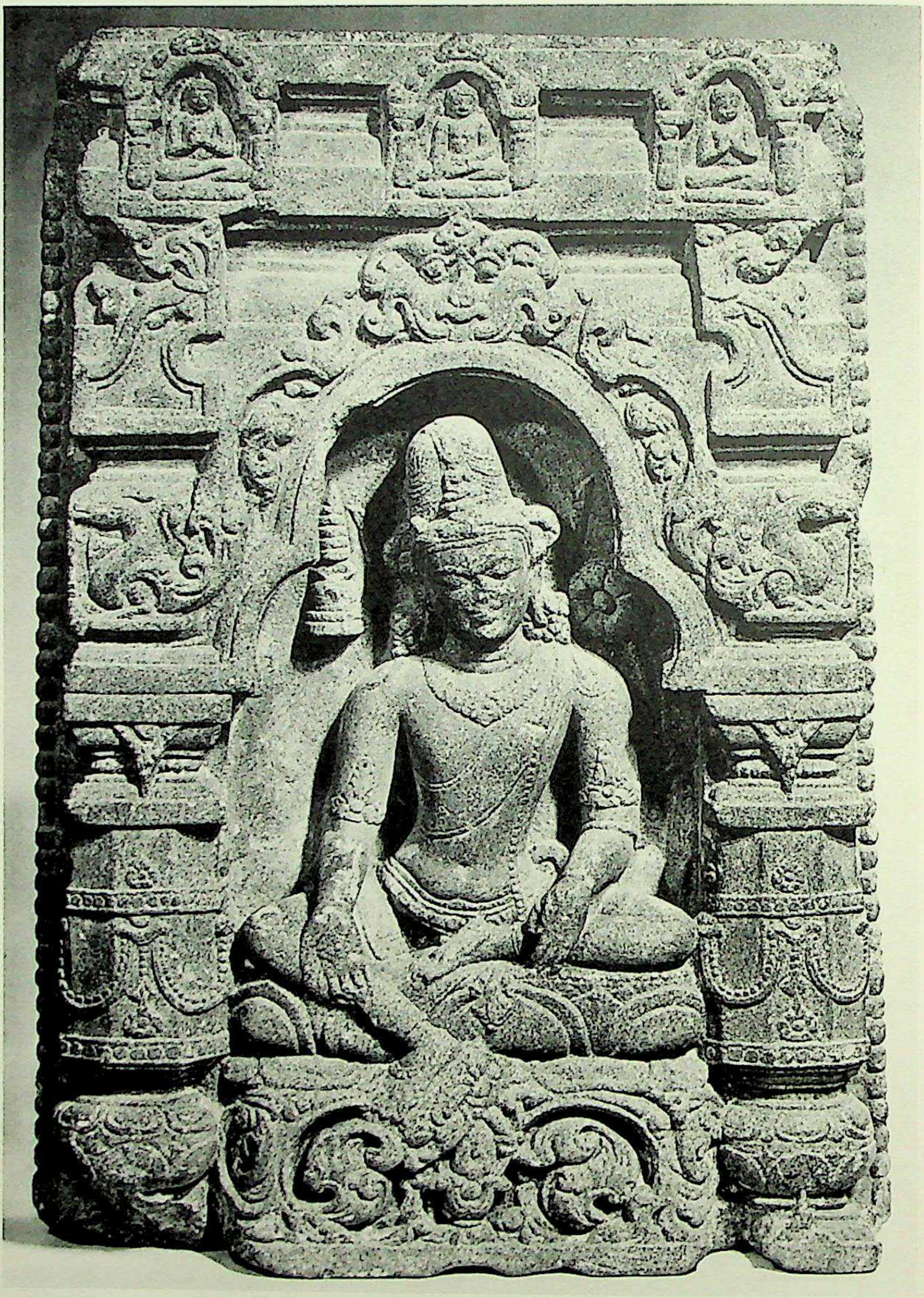
9. Mañjuśrī, Pāla Period, 10th c. A.D.



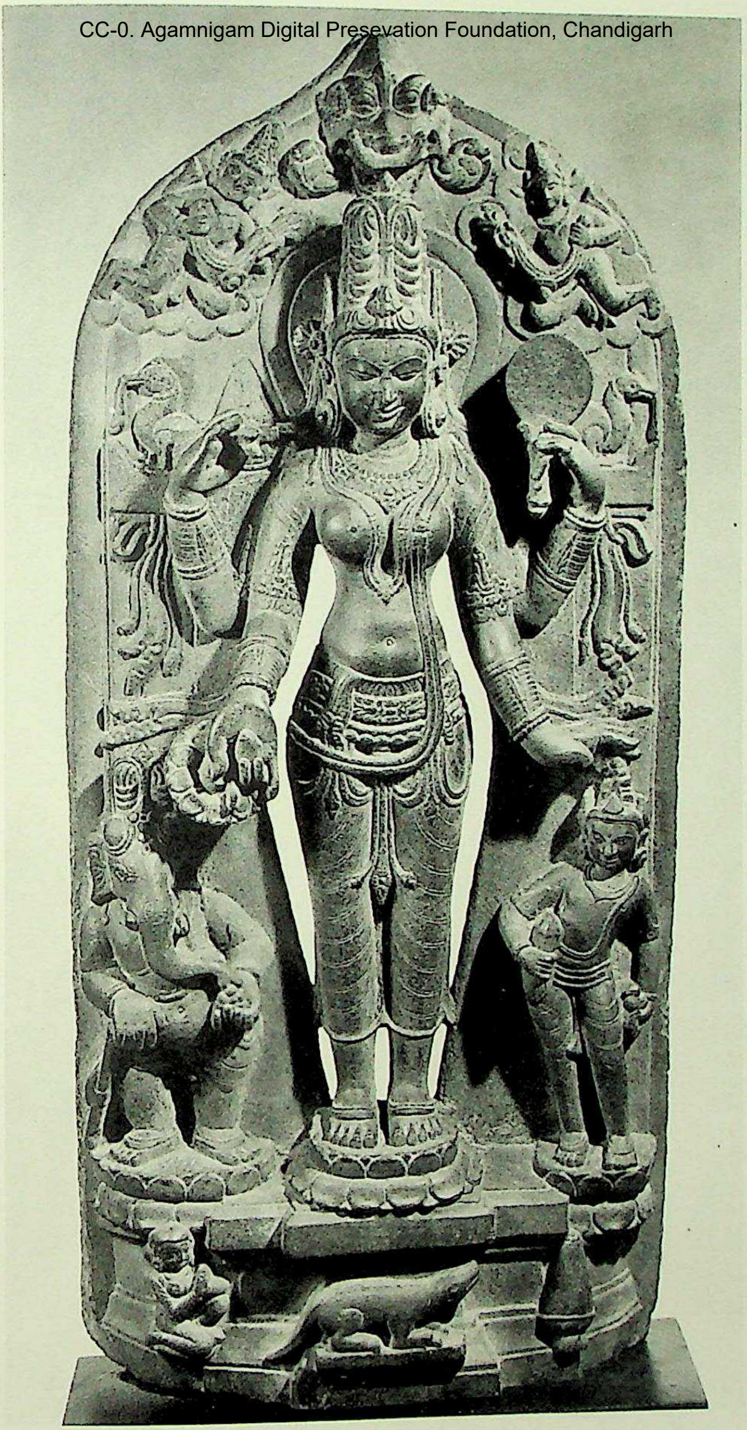
10. Sūrya, Pāla Period, 10th c. A.D.



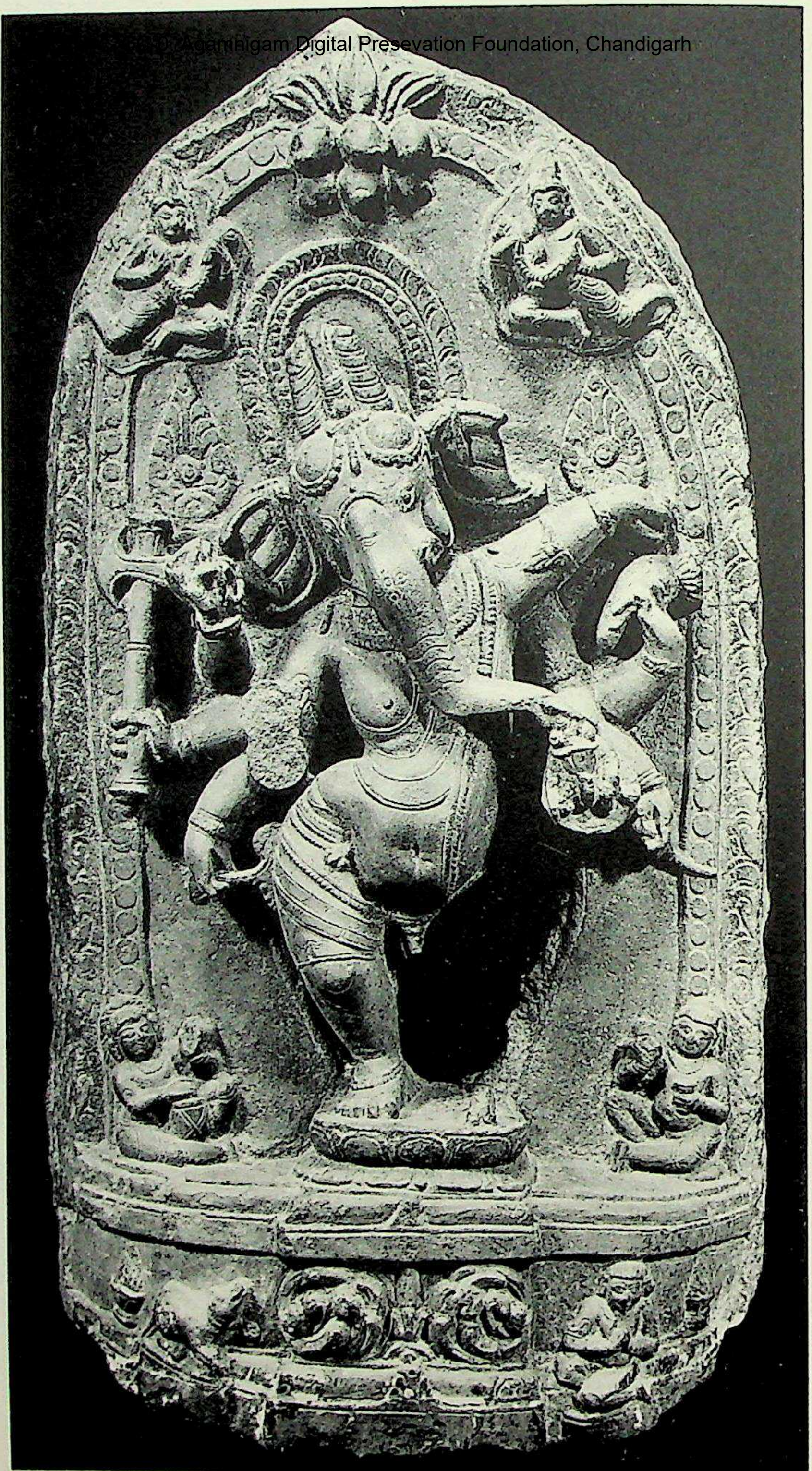
11. Umā-Maheśvara, Pāla Period, 10th–11th c. A.D.



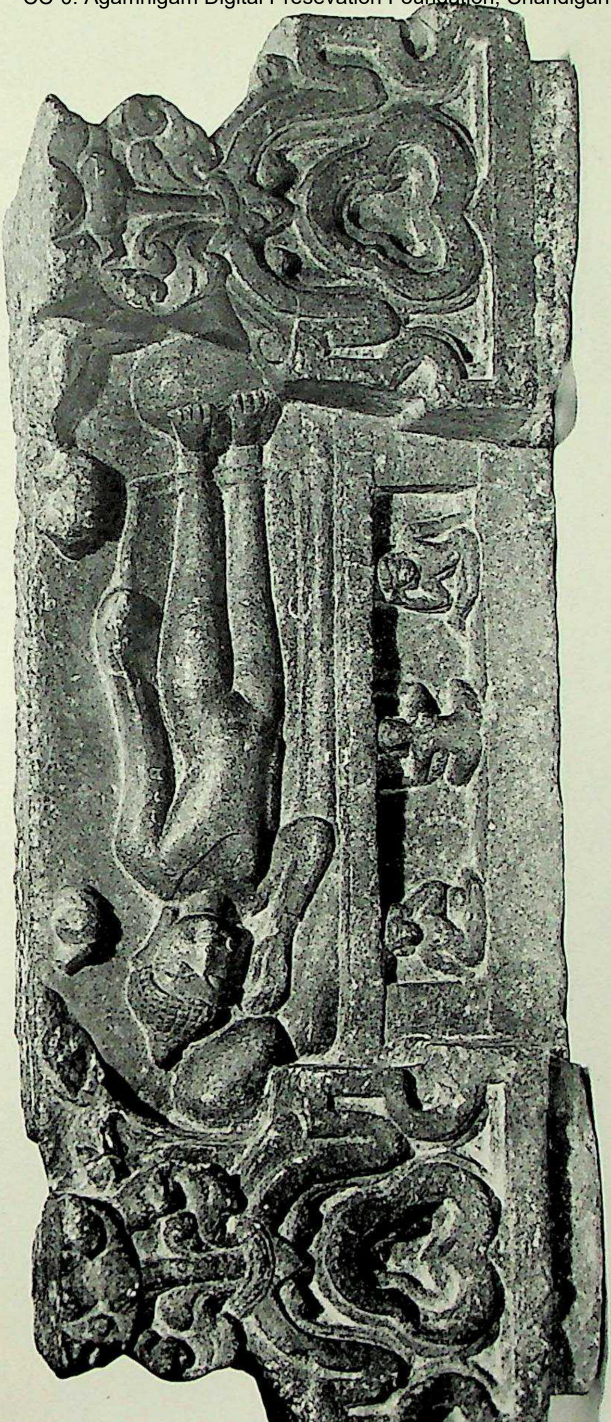
12. Padmapāṇi, Pāla Period, 11th c. A.D.



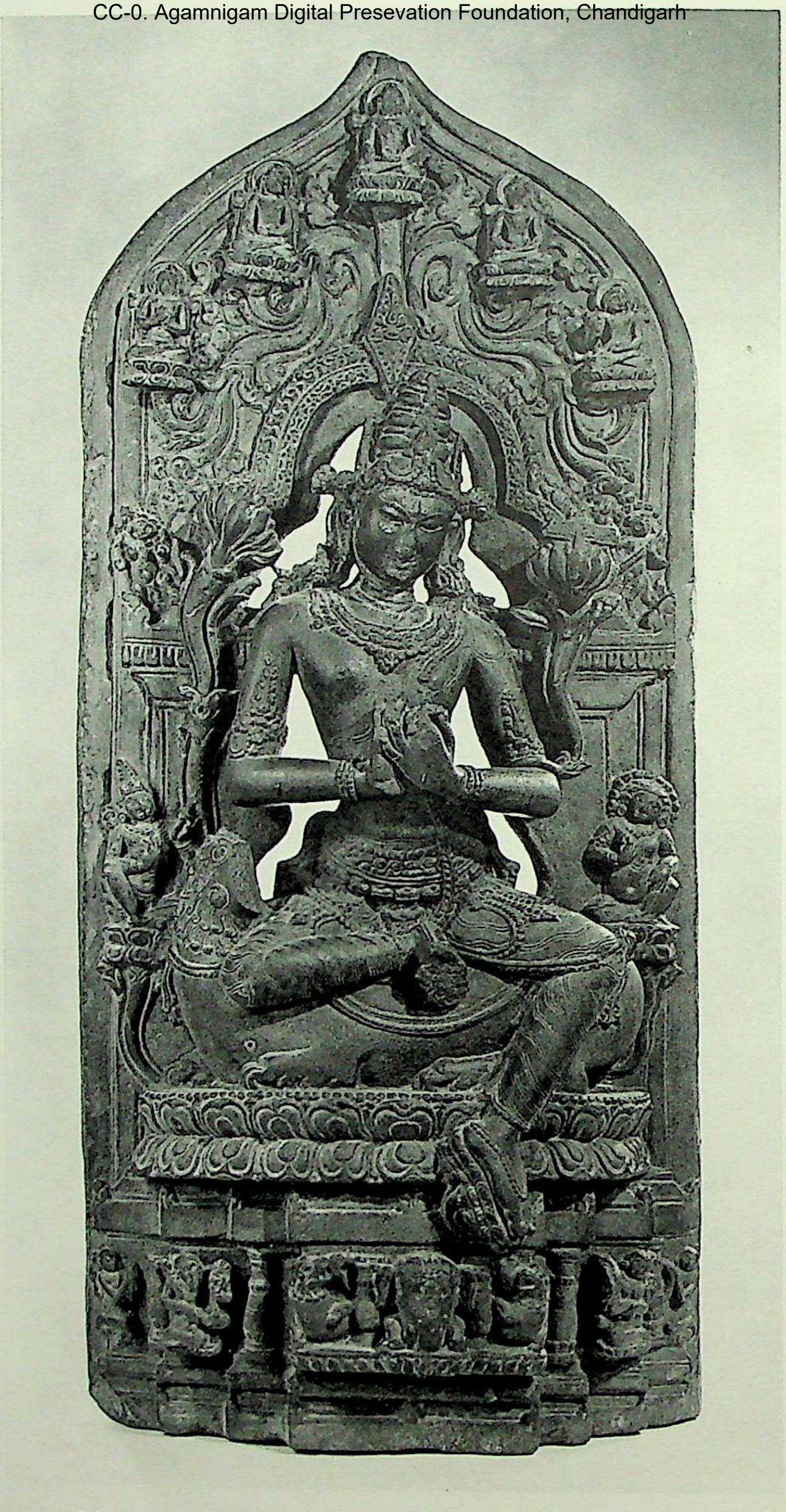
13. Pārvatī or Chaṇḍī, Pāla Period, 11th c. A.D.



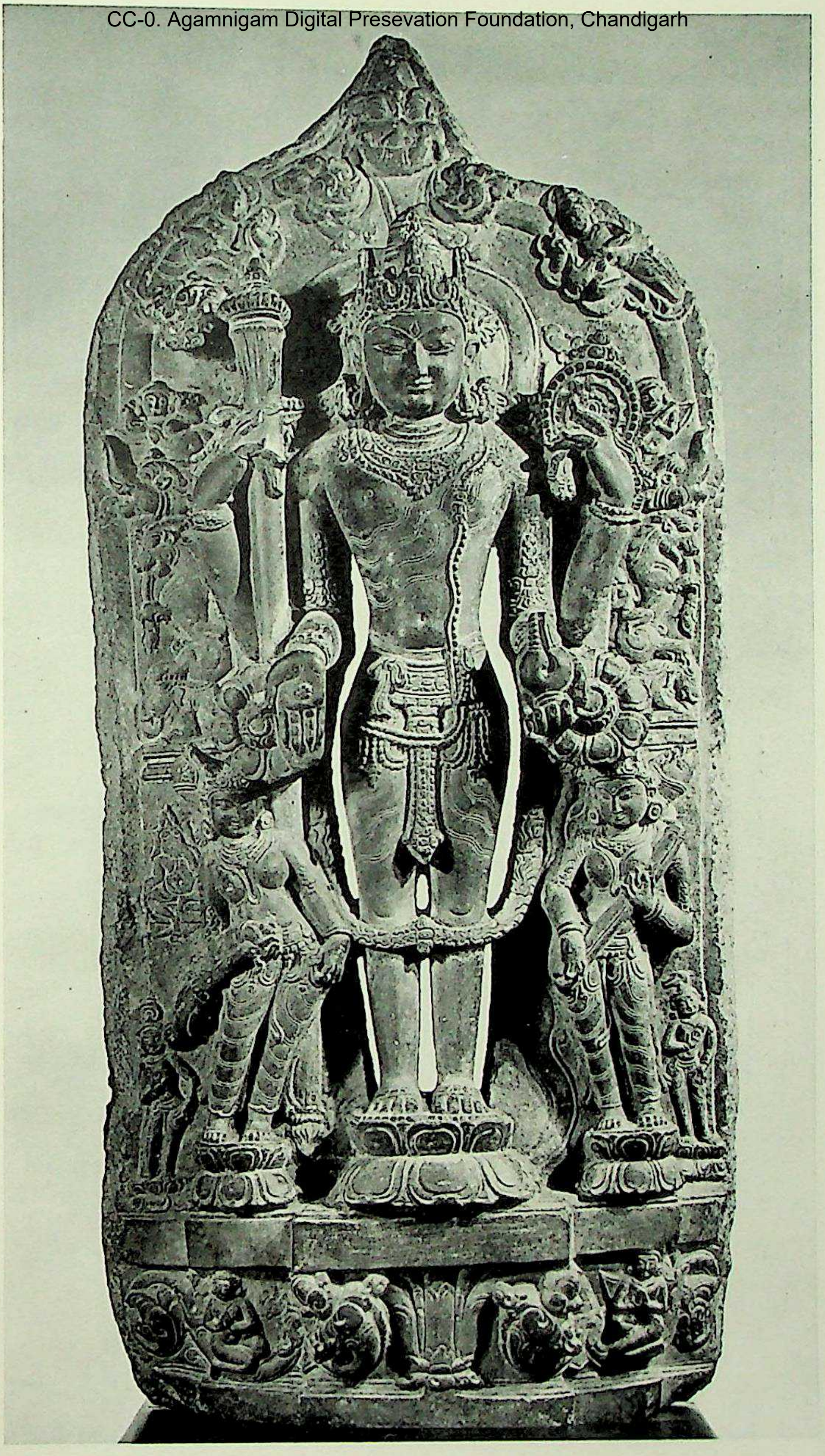
14. Dancing Gaṇeśa, Pāla Period, 11th c. A.D.



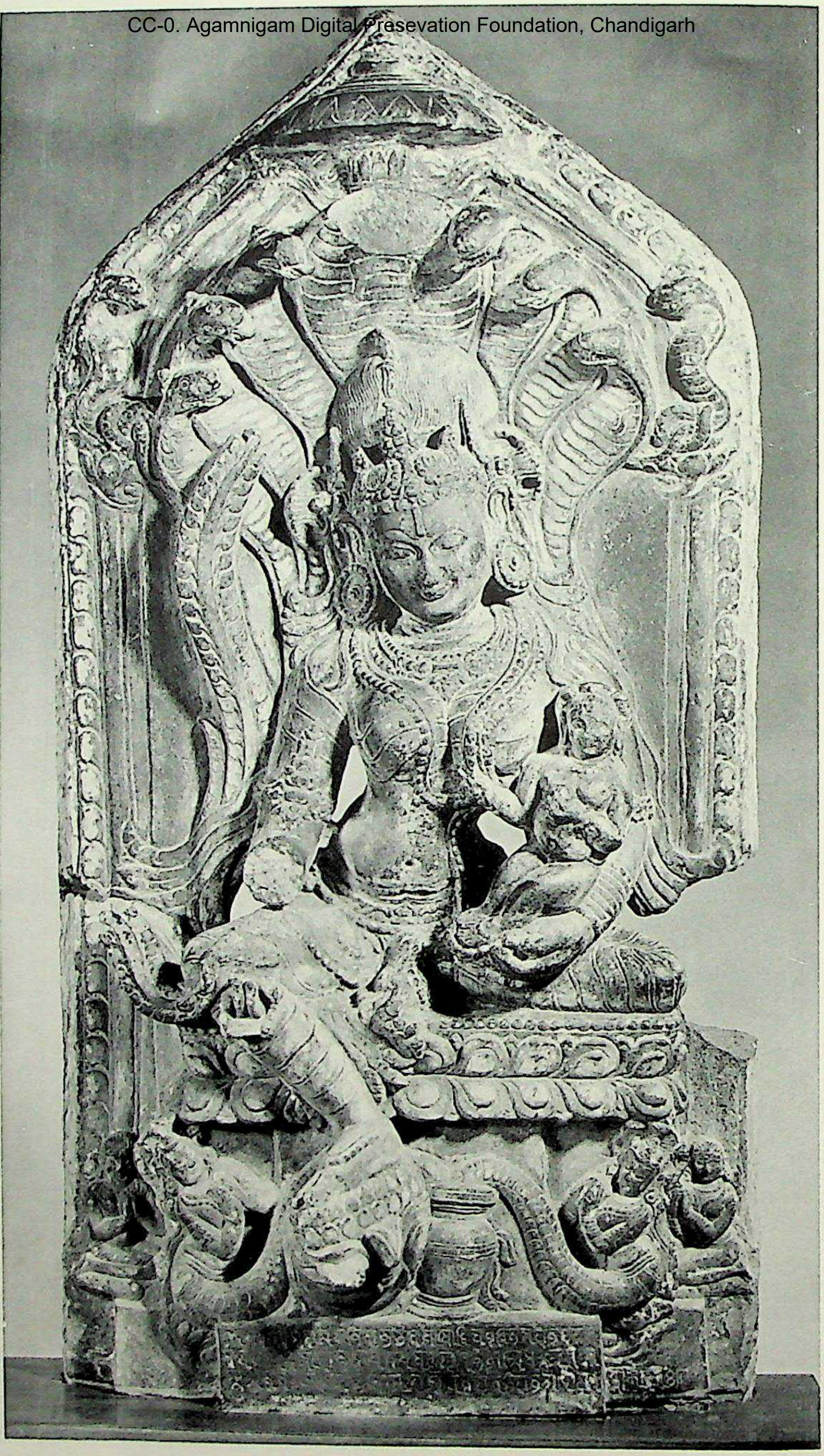
15. Death of the Buddha, Pāla Period, 11th c. A.D.



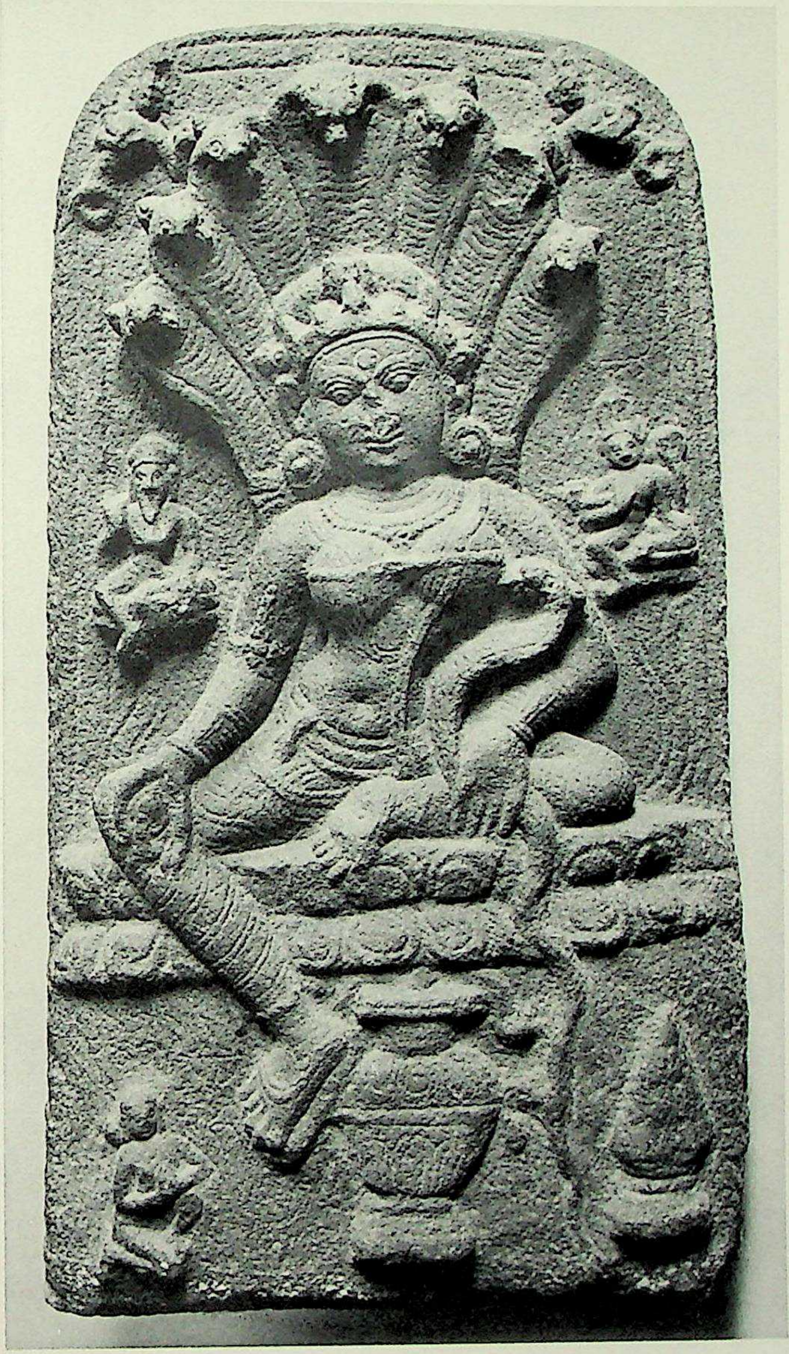
16. Mañjuśrī or Mañjuvara, Pāla Period, 12th c. A.D.



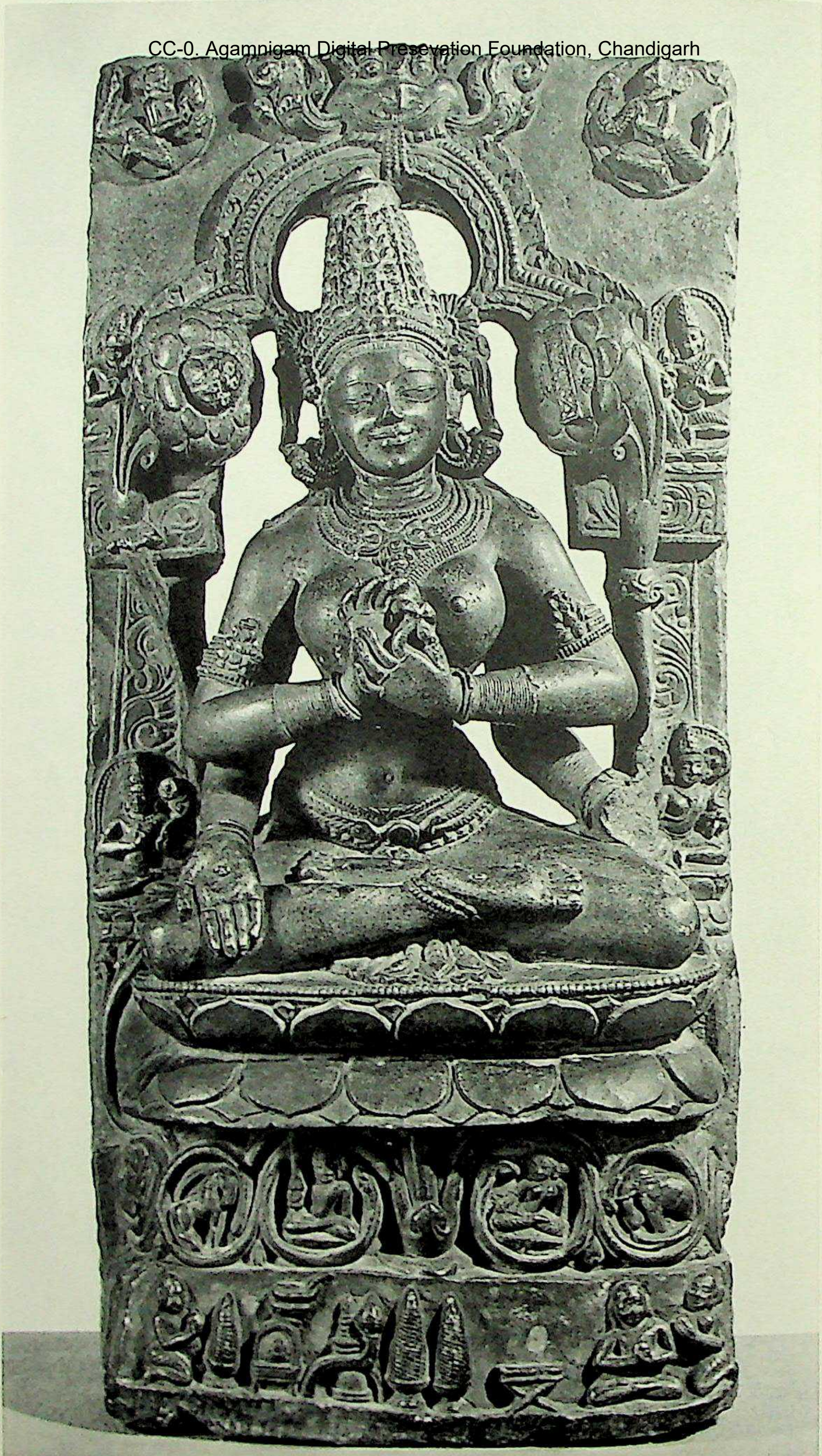
17. Vishnu, Pāla Period, 12th c. A.D.



18. Manasā Devī, Pāla Period, 12th c. A.D.



19. Manasā Devī, Pāla Period, 13th c. A.D.



20. Prajñāpāramitā, Orissa, 12th c. A.D.

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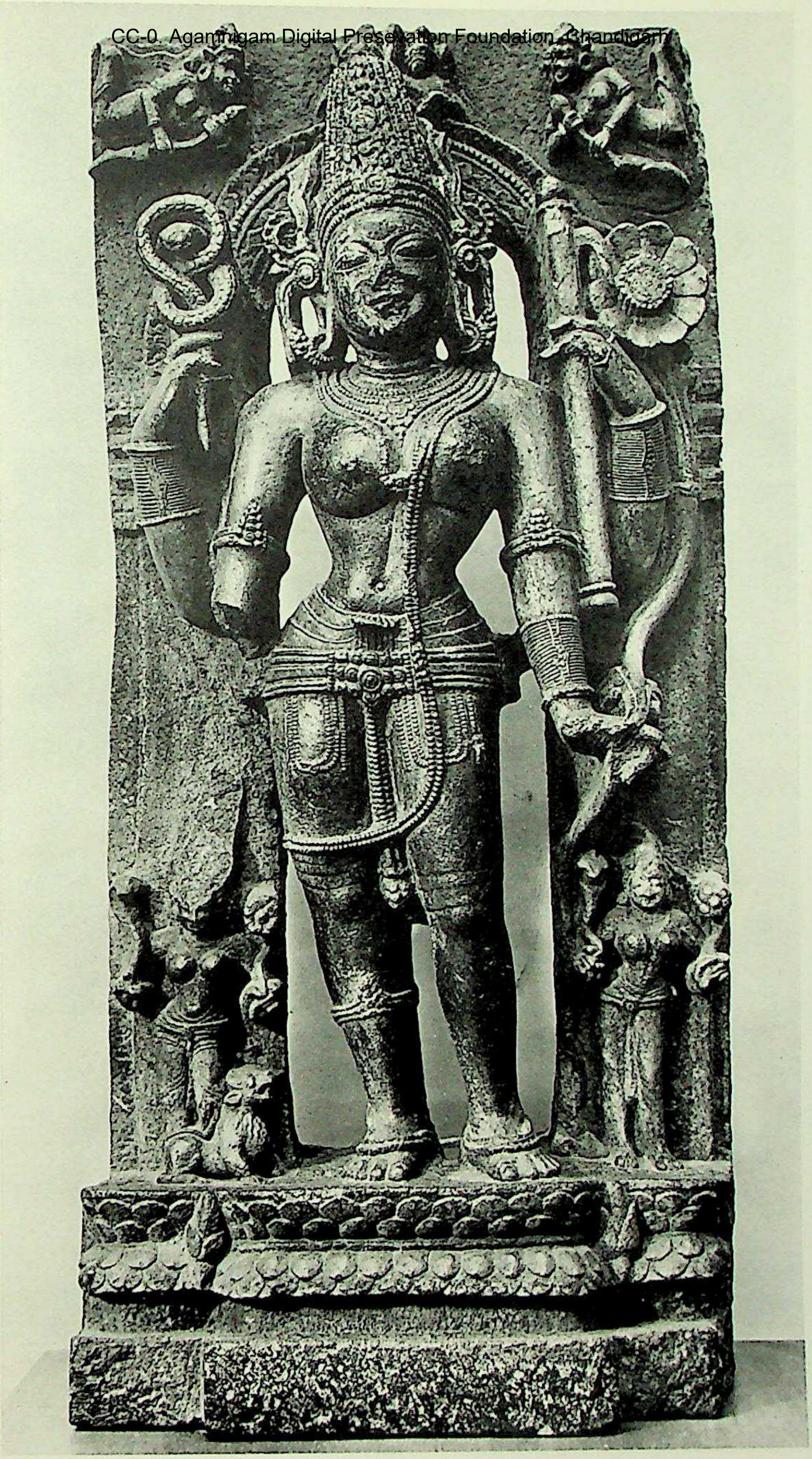
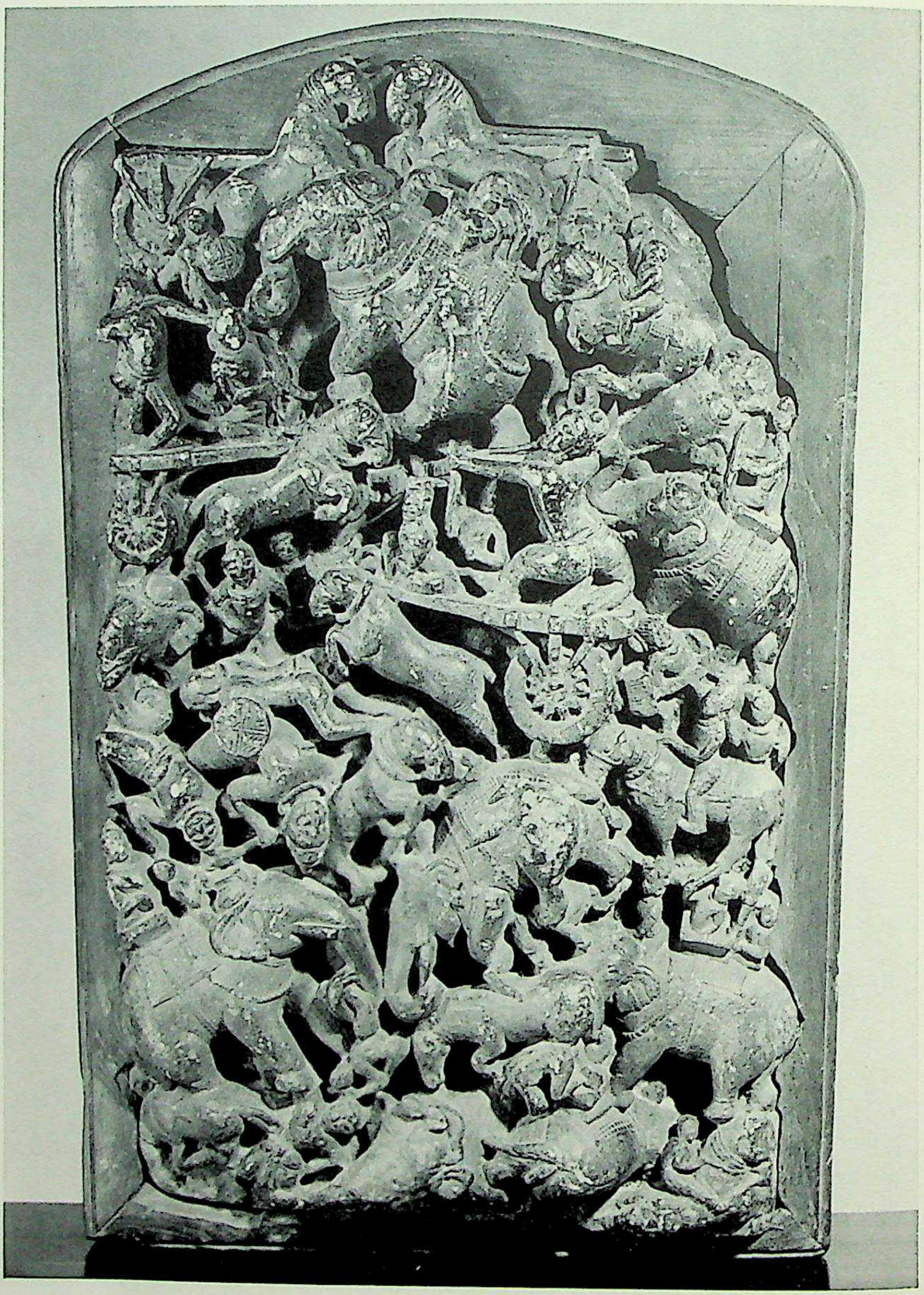
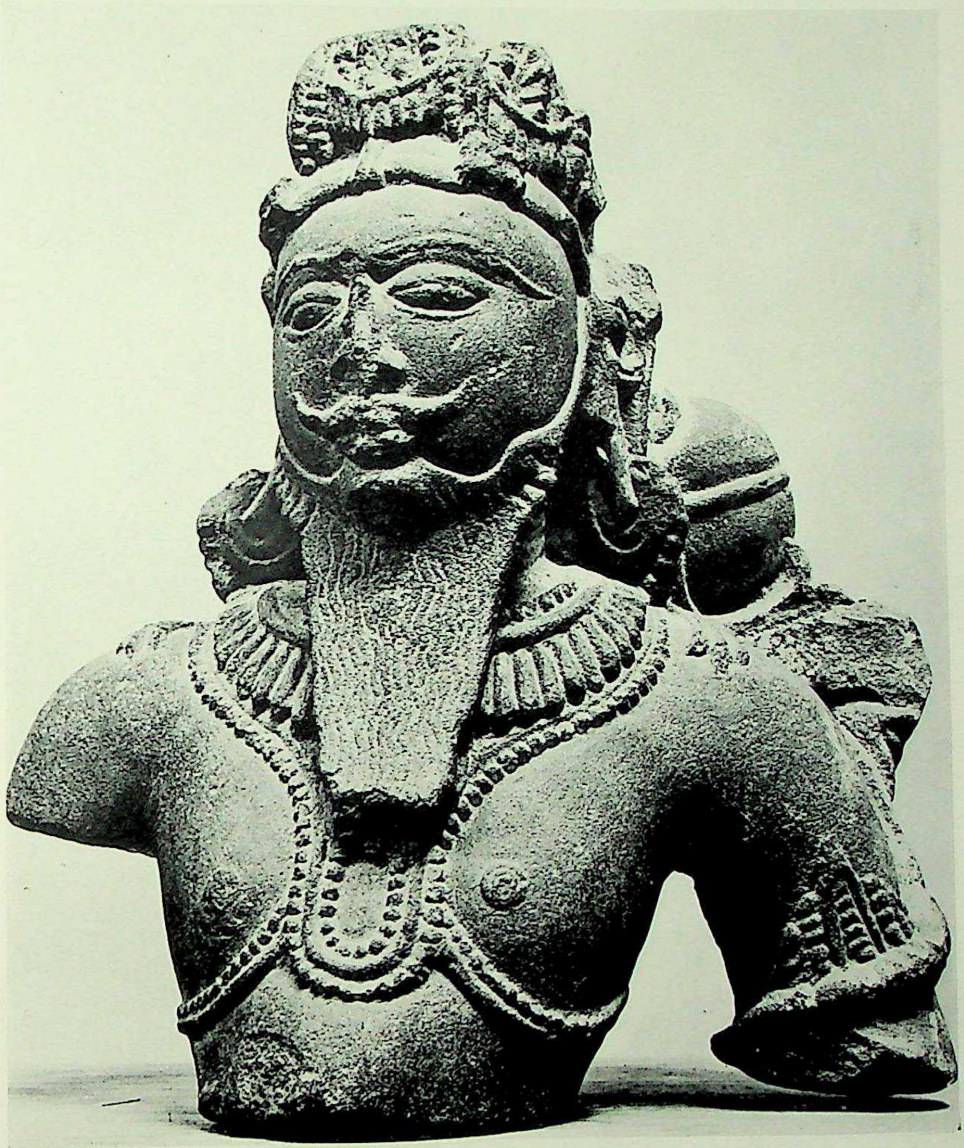


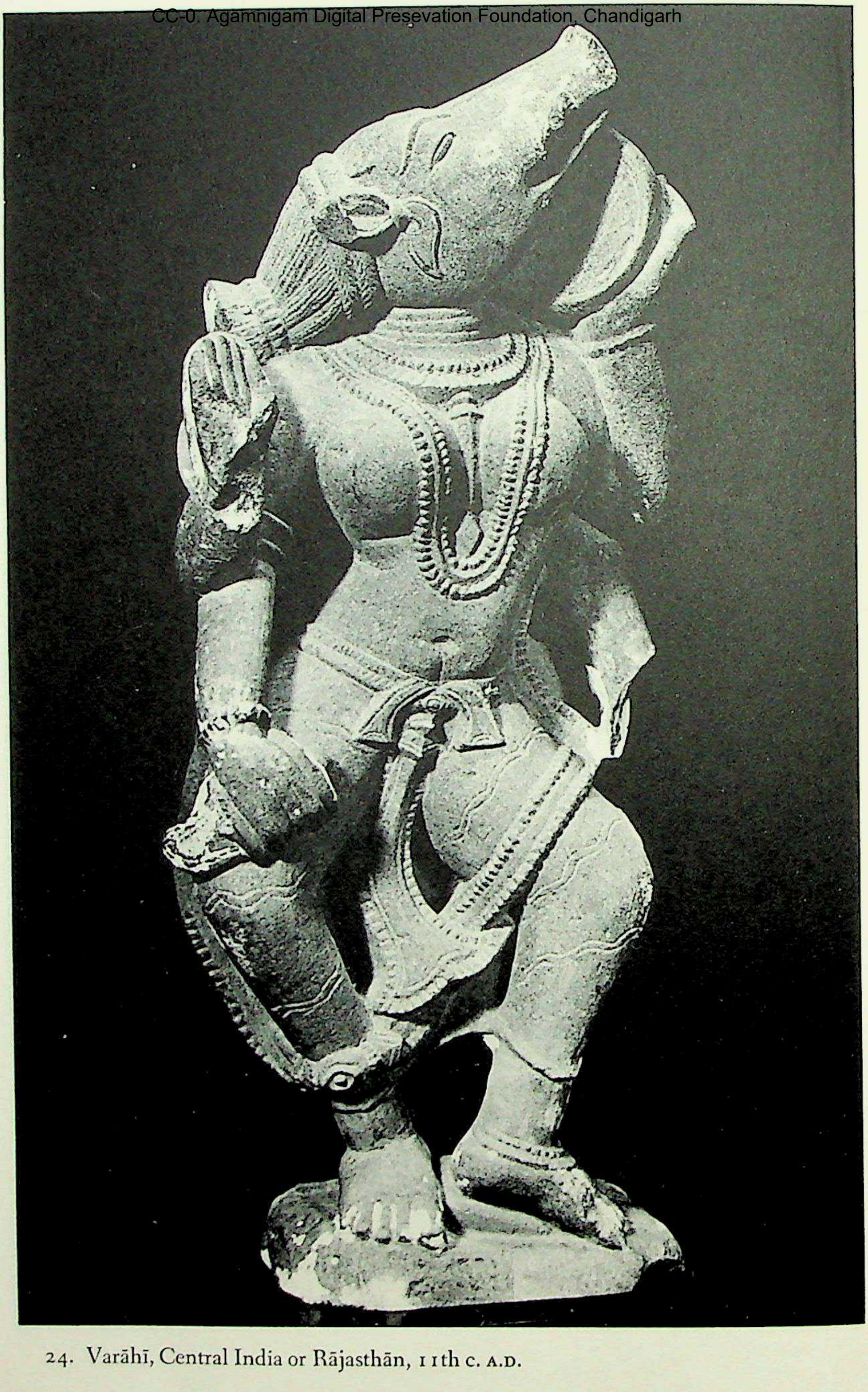
21. Unidentified Goddess, Orissa, 13th c. A.D.



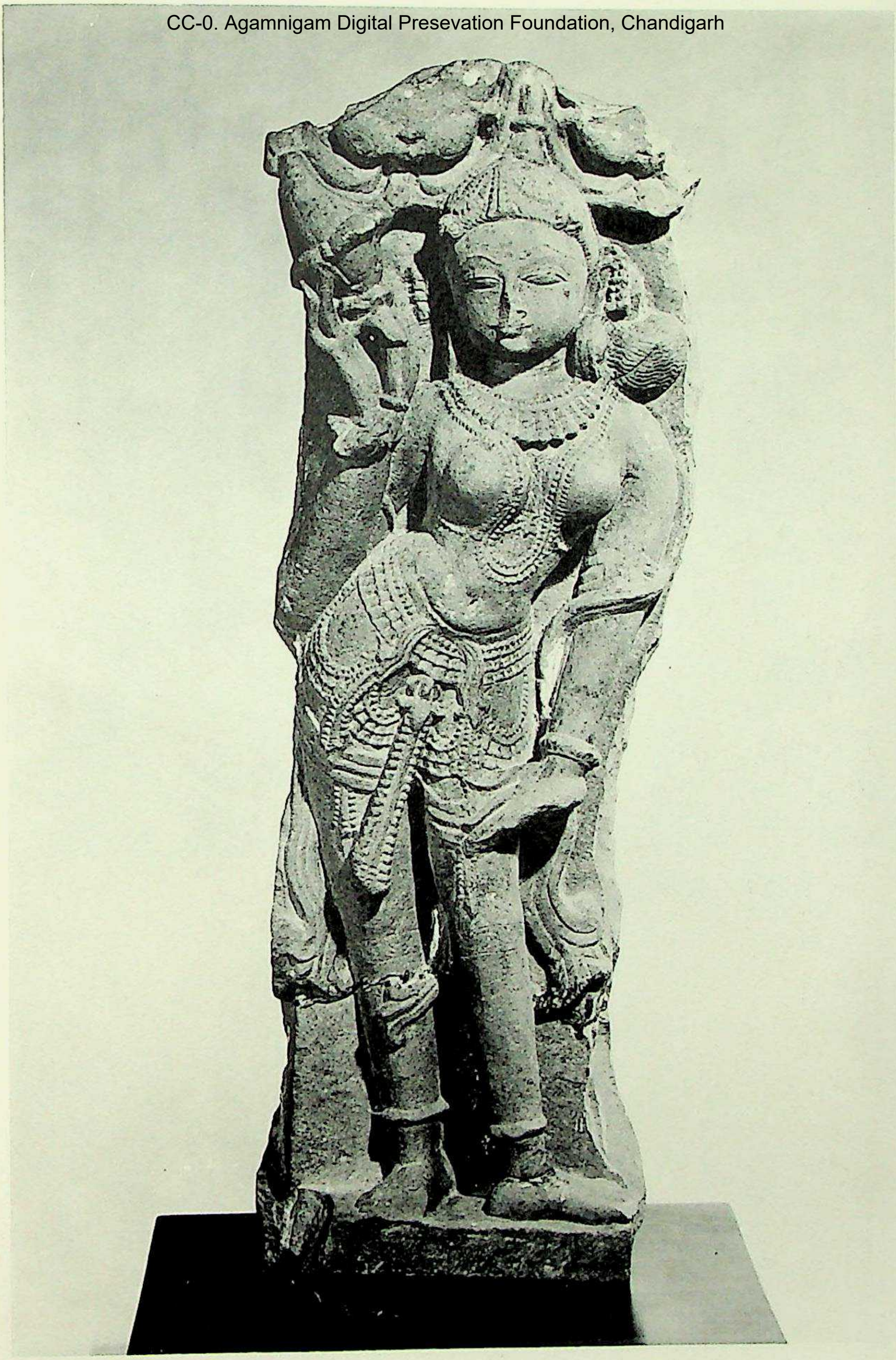
22. Battle Scene, Orissa (?), 14th c. A.D. (?)



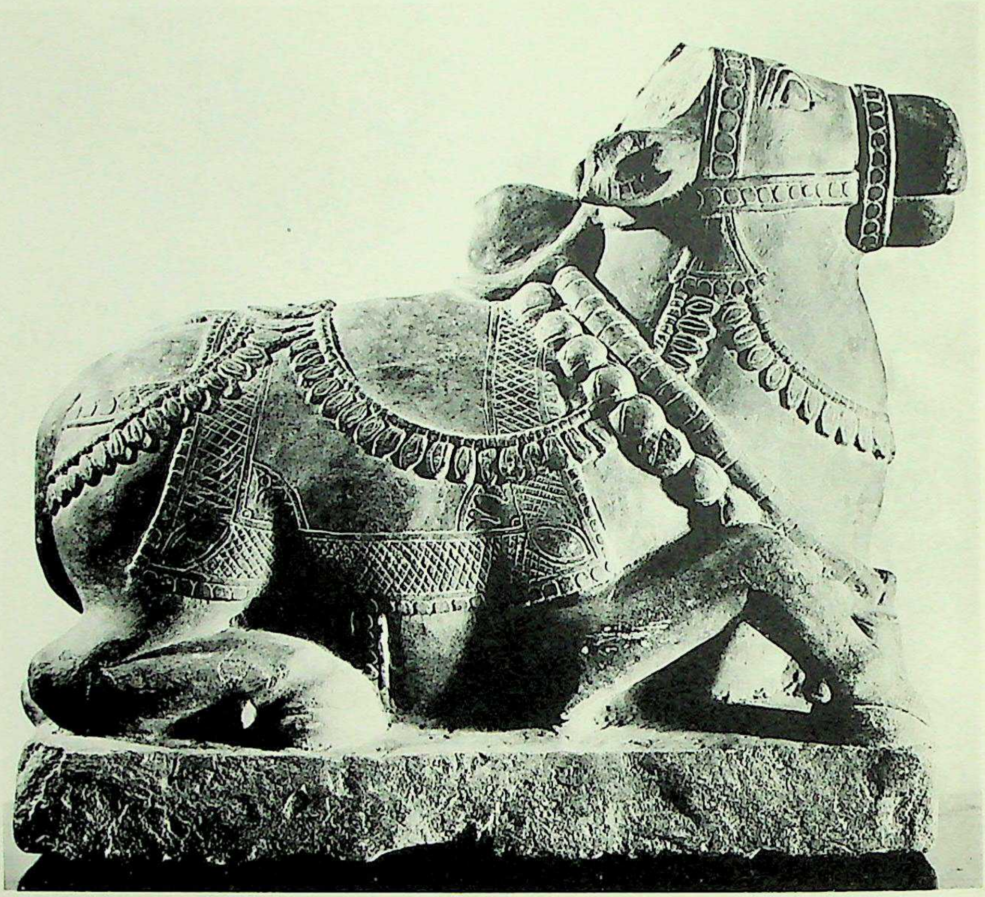
23. Torso of a Male Figure, Central India or Rājasthān, 11th c. A.D.



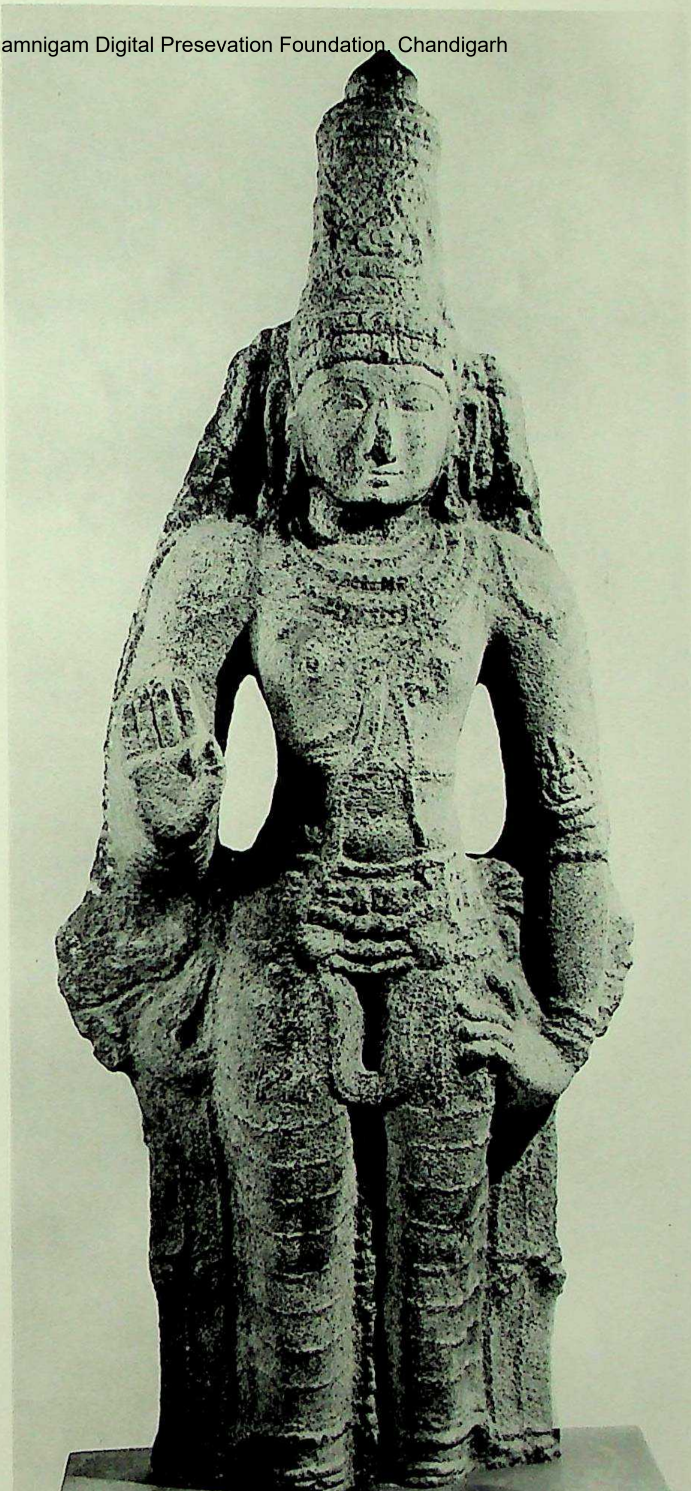
24. Varāhī, Central India or Rājasthān, 11th c. A.D.



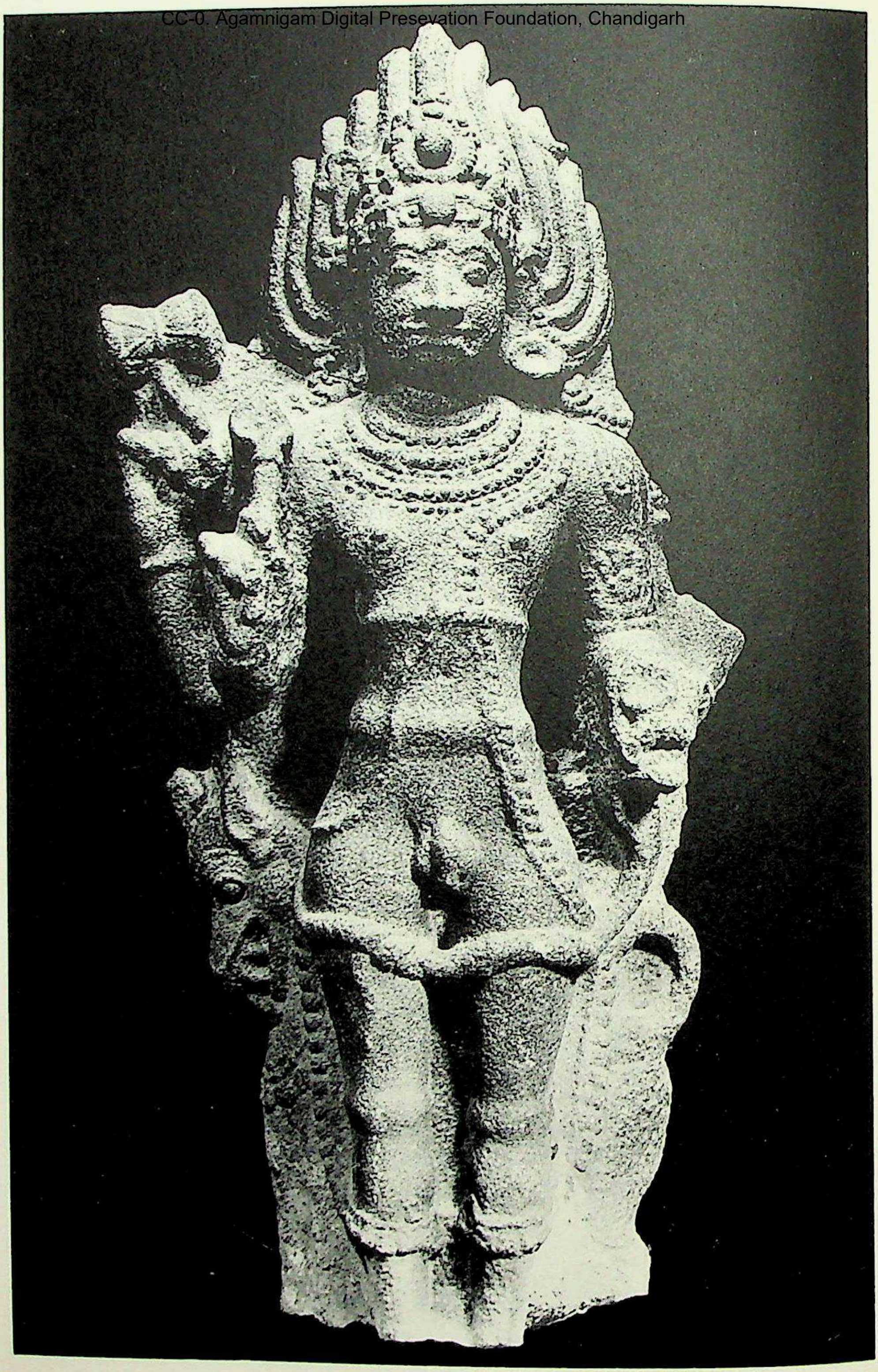
25. Female Divinity, Central India or Rājasthān, 11th c. A.D.



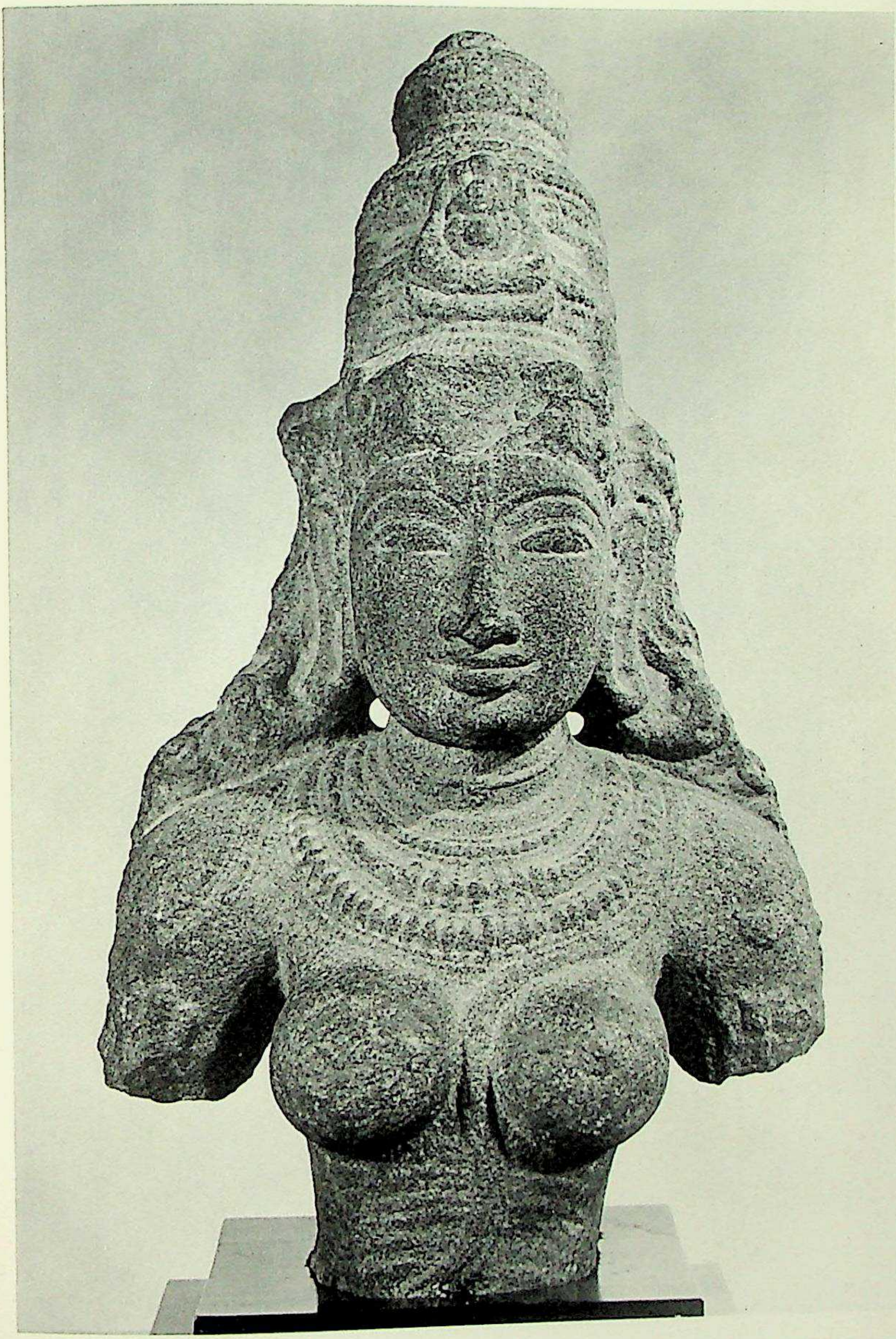
26. The Bull Nandī, the Deccan (?), 14th c. A.D.



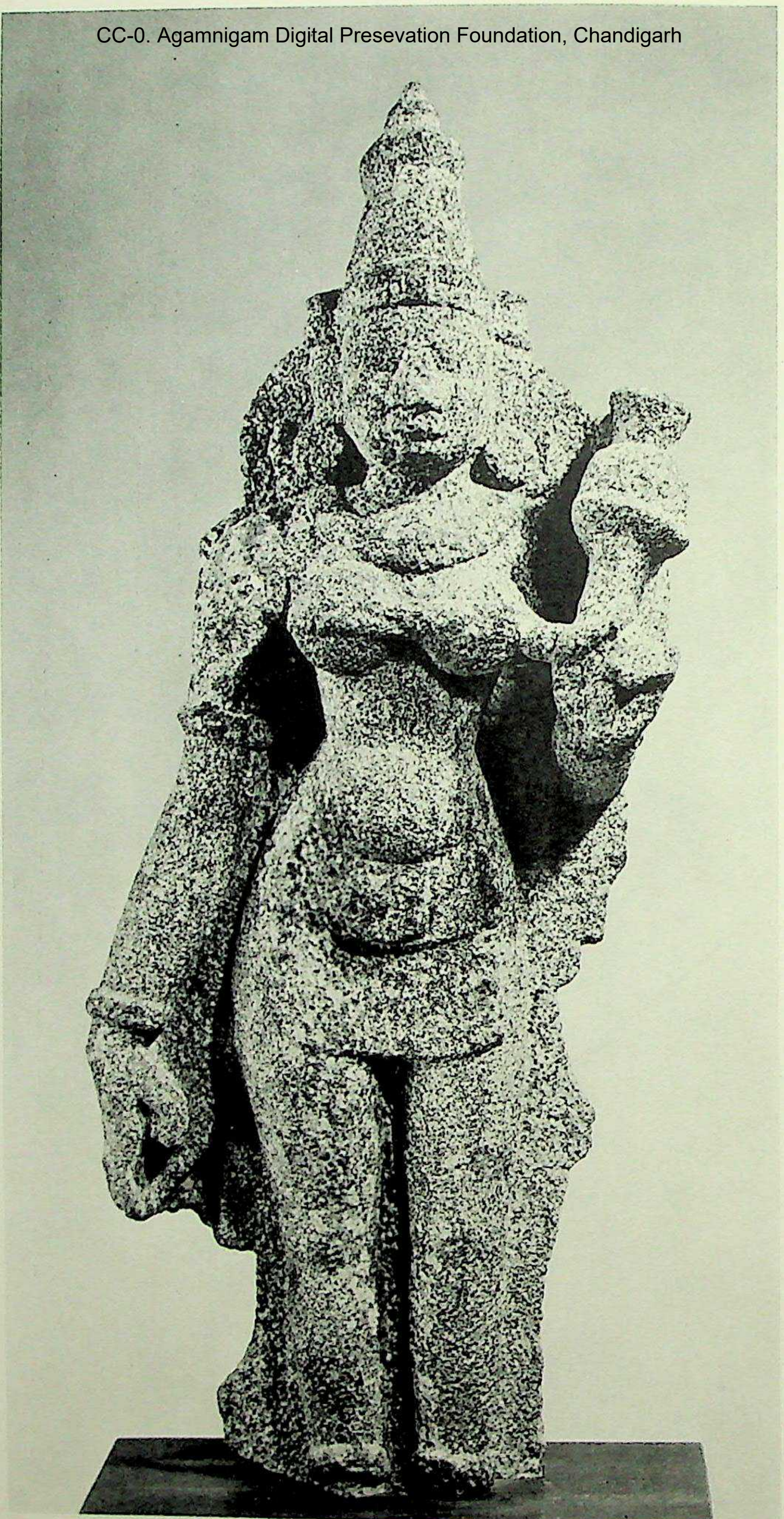
27. Standing Vishṇu, Choḷa Period, 13th c. A.D.



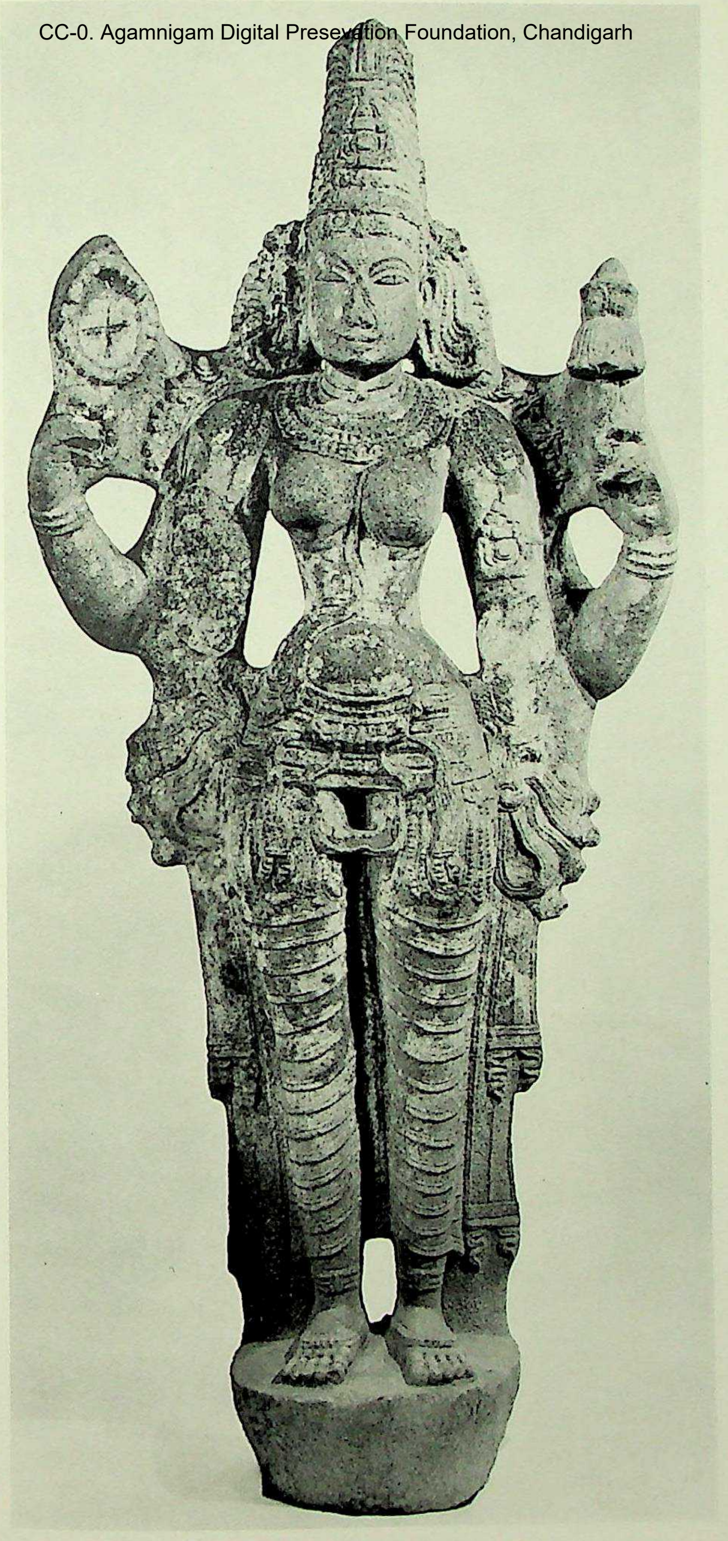
28. Vatuka-Bhairava, Chola Period, 13th c. A.D.



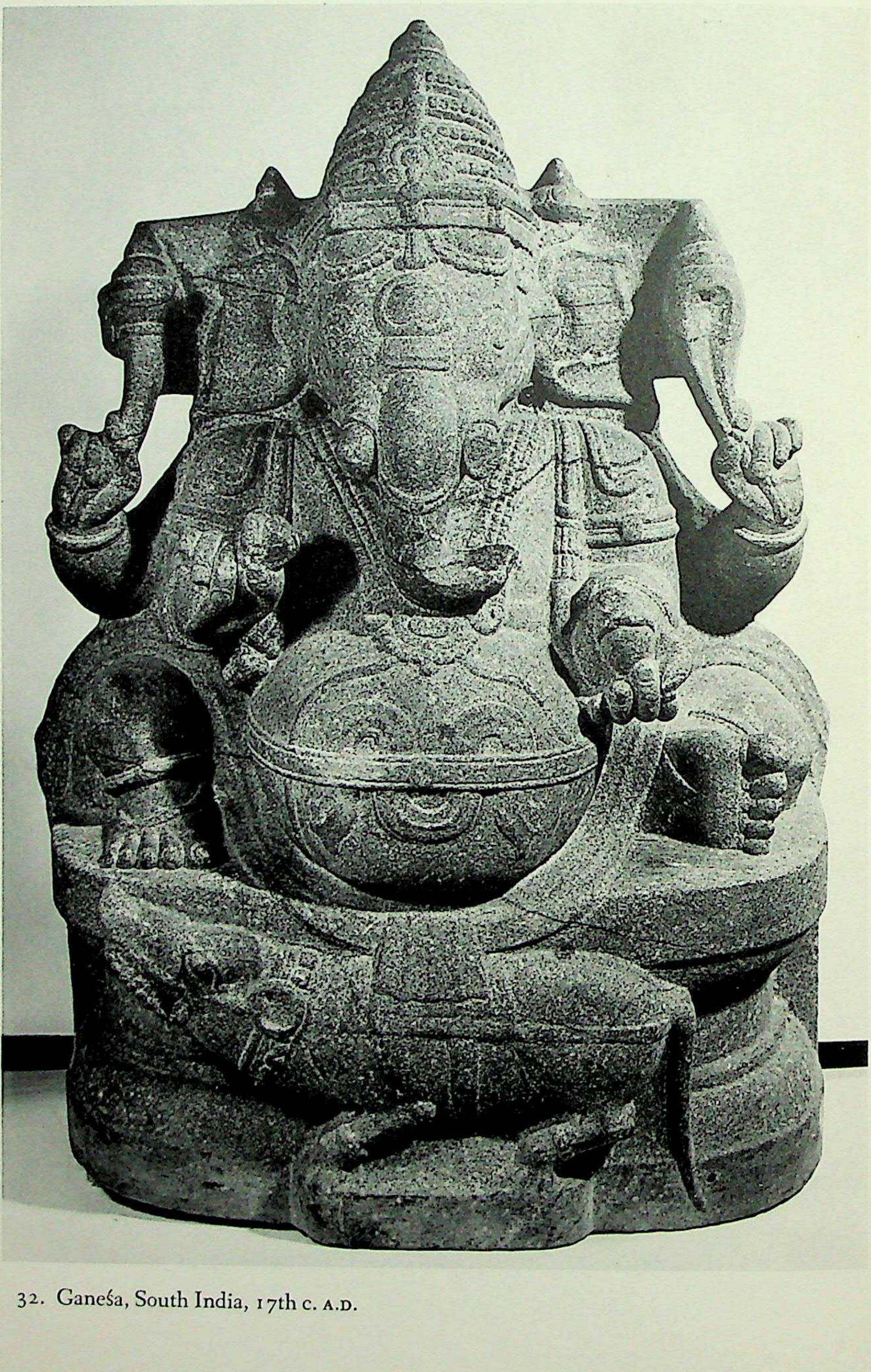
29. Bust of Pārvatī, Vijayanagar Period, 15th c. A.D.



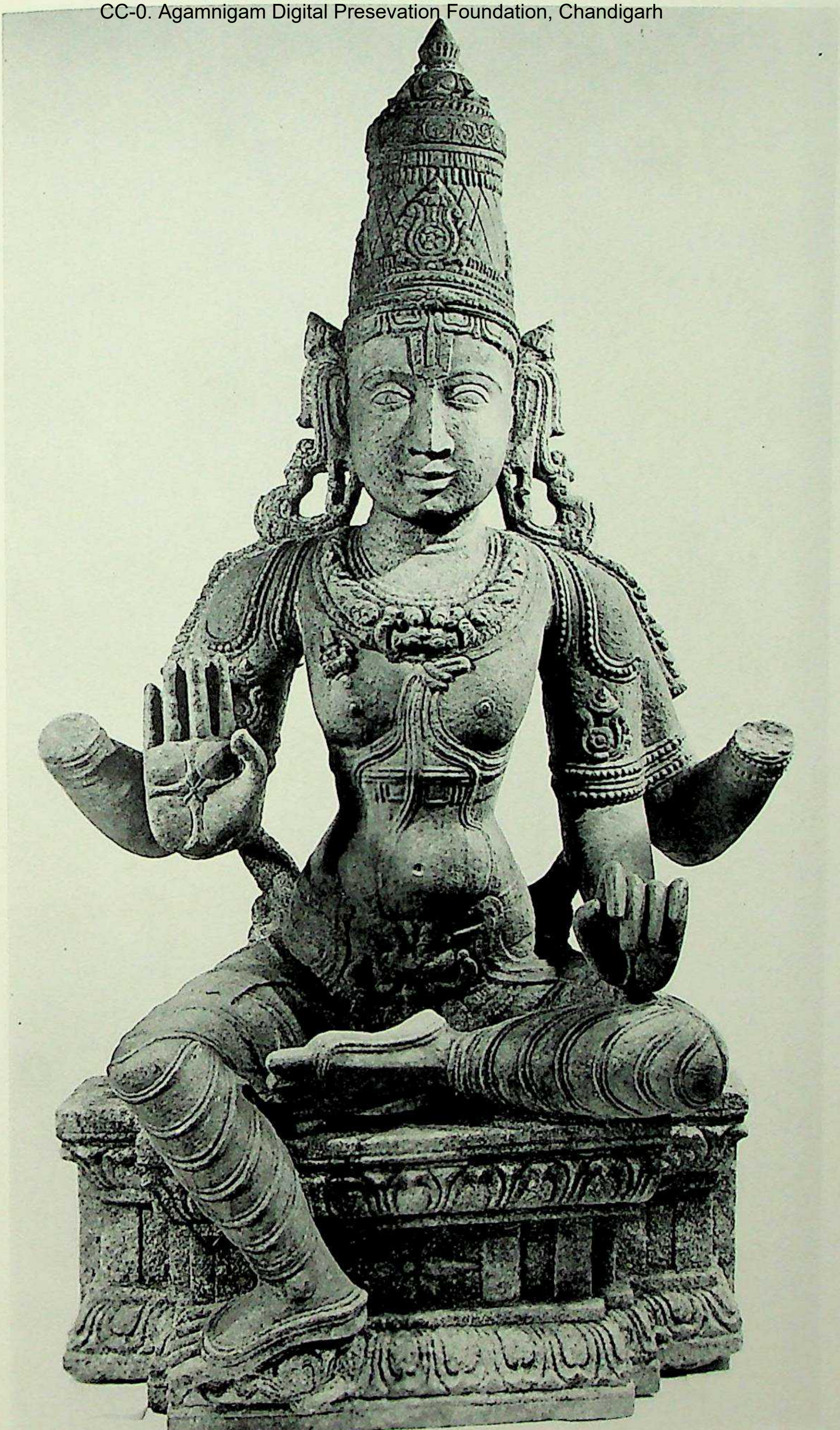
30. Sri Devī, Vijayanagar Period, 15th c. A.D.



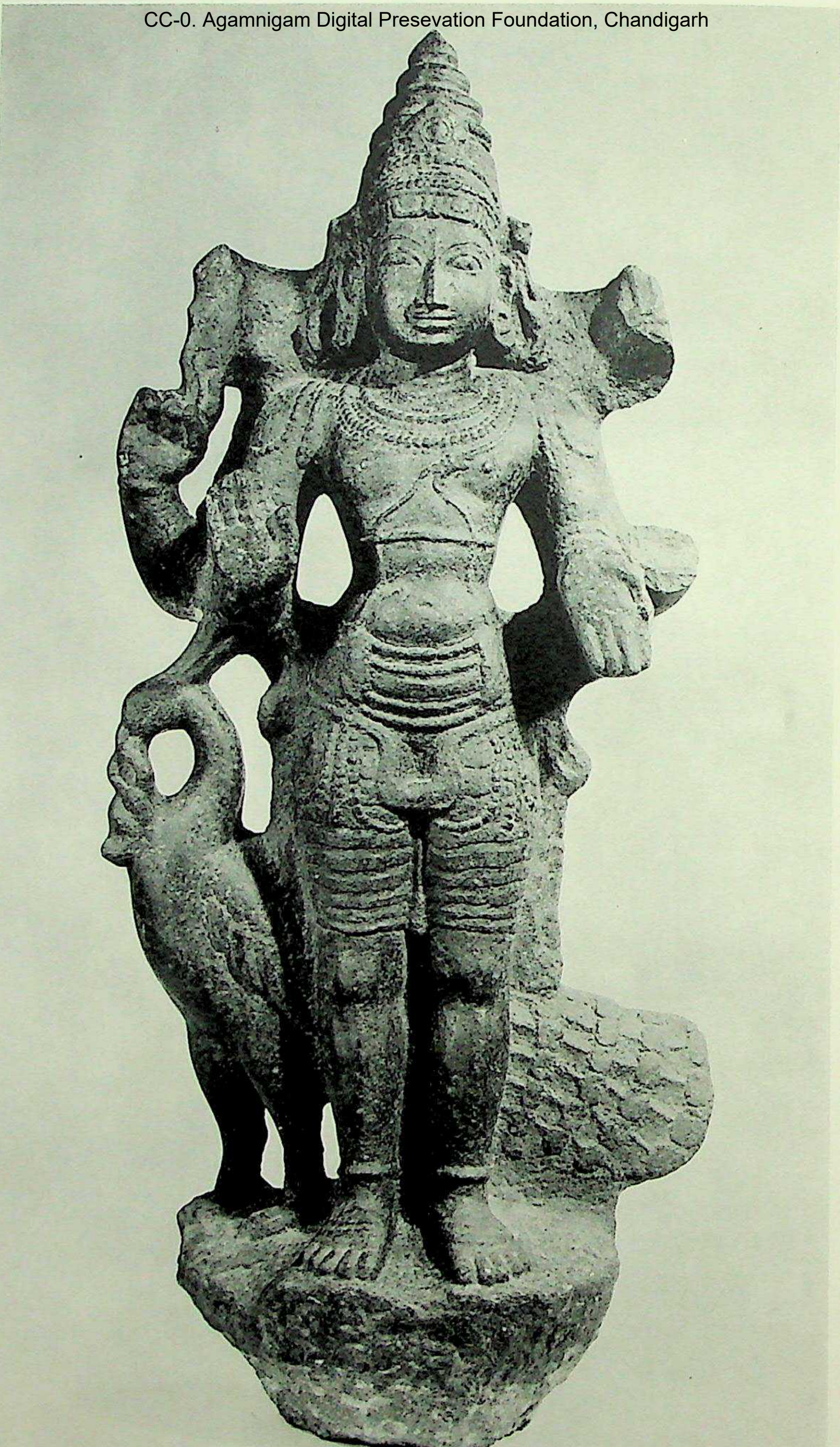
31. Pārvatī, Vijayanagar Period, 15th c. A.D.



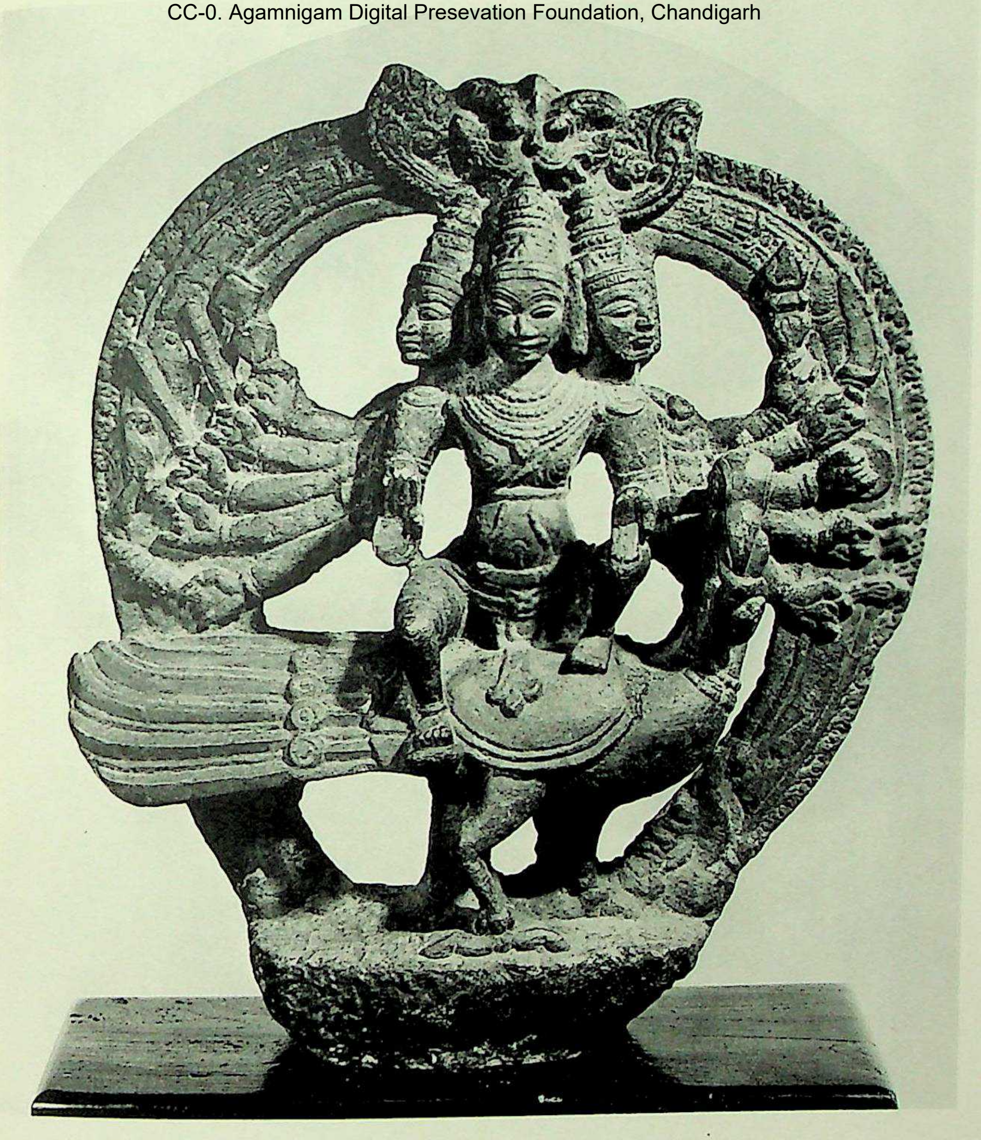
32. Gaṇeśa, South India, 17th c. A.D.



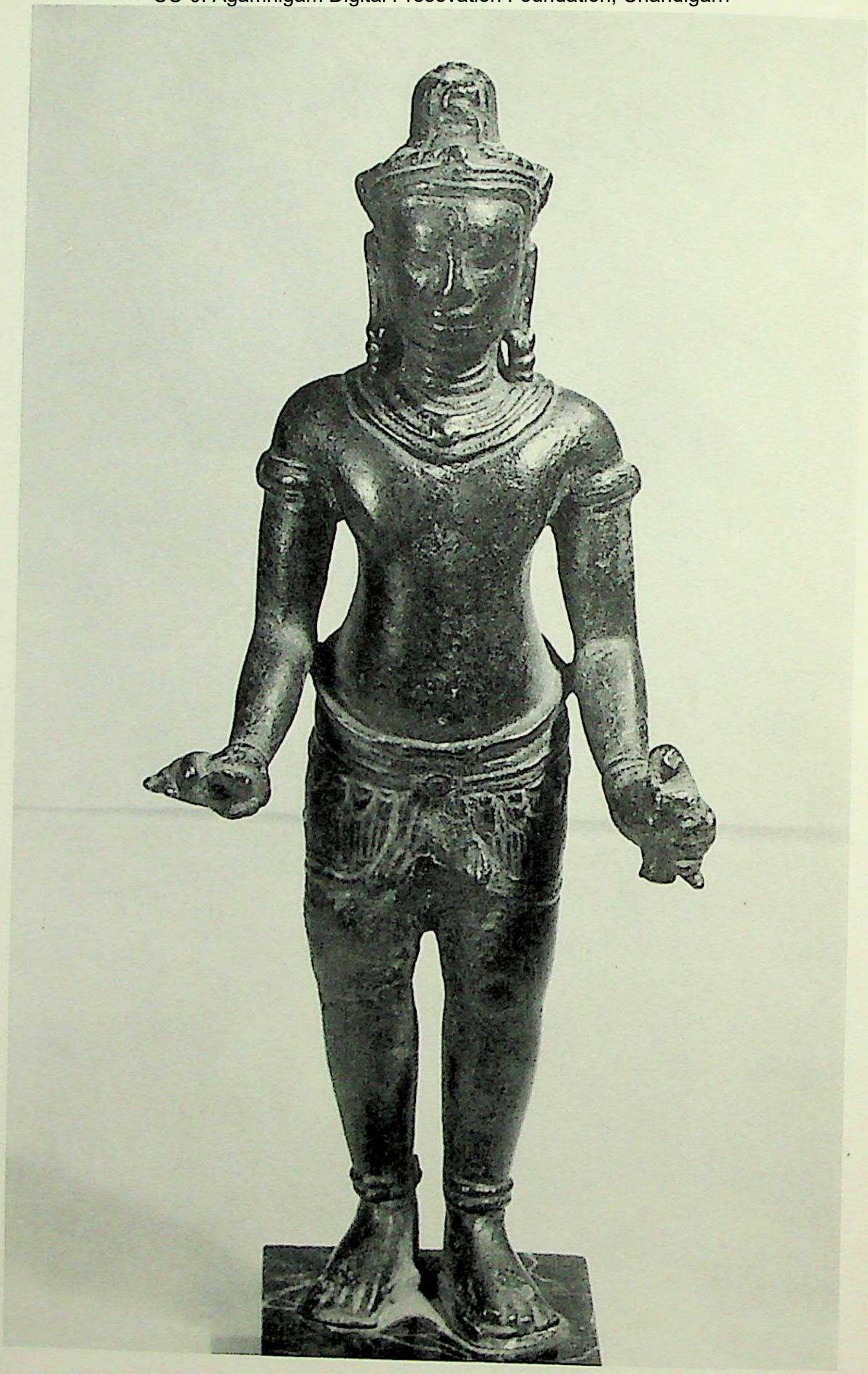
33. Seated Vishnu, South India, 17th–18th c. A.D.



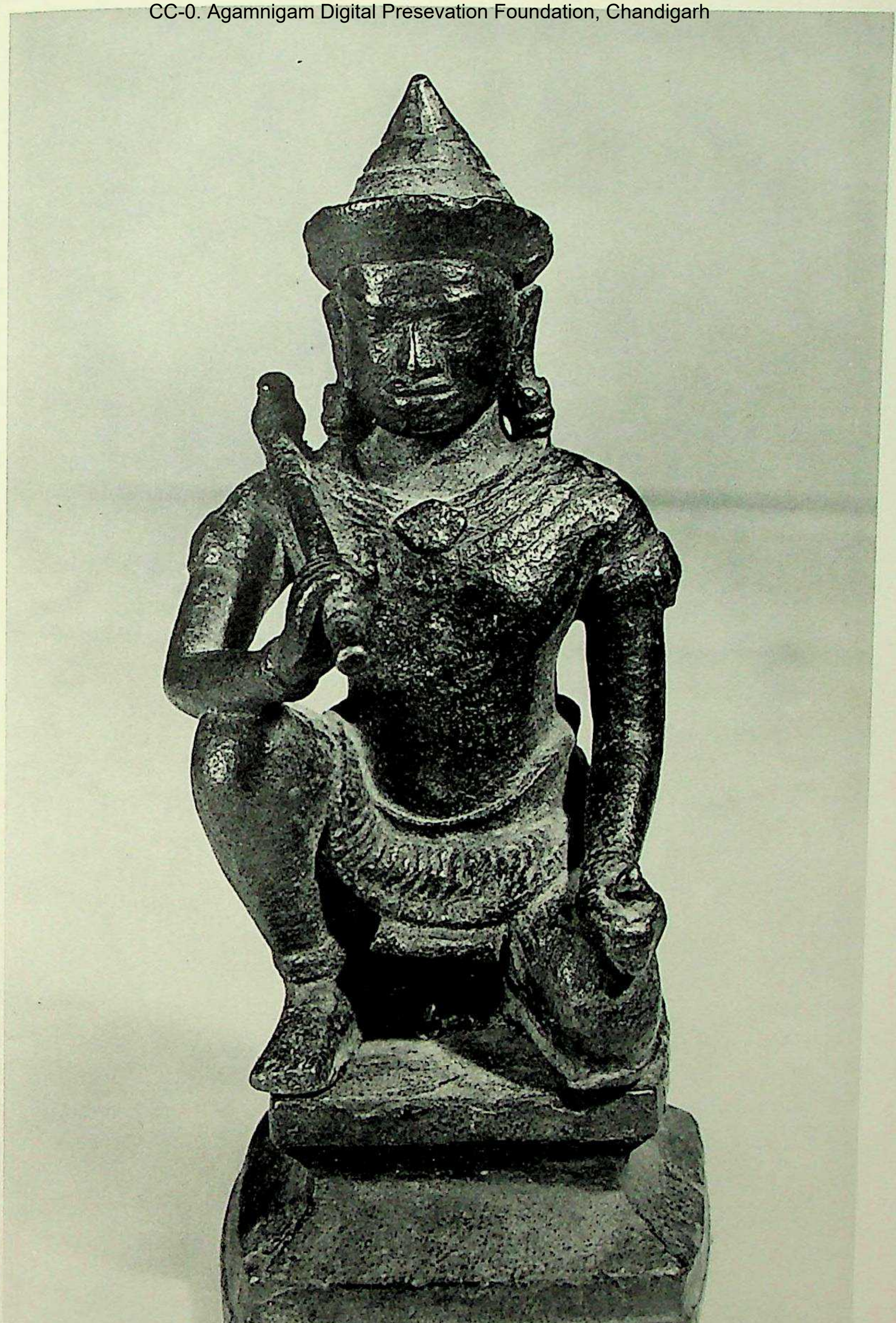
34. Kārttikeya, Choḷa or early Vijayanagar Period, 14th–15th c. A.D.



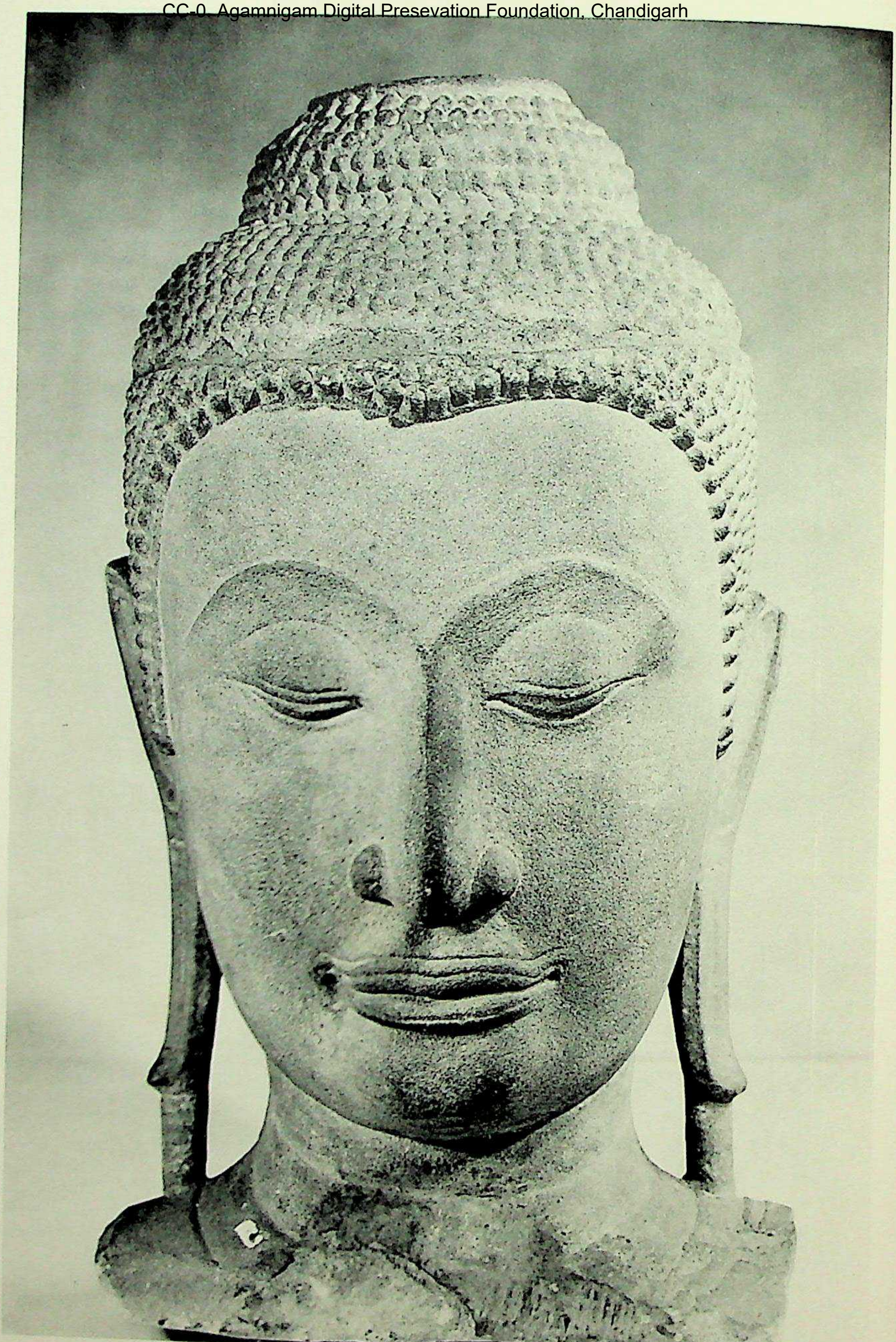
35. Kārttikeya, South India, 17th–18th c. A.D.



36. Standing Siva, Cambodia, c. 13th c. A.D.



37. Viśvakarman, Cambodia, c. 13th c. A.D.



38. Head of the Buddha, Siam, 15th–16th c. A.D.